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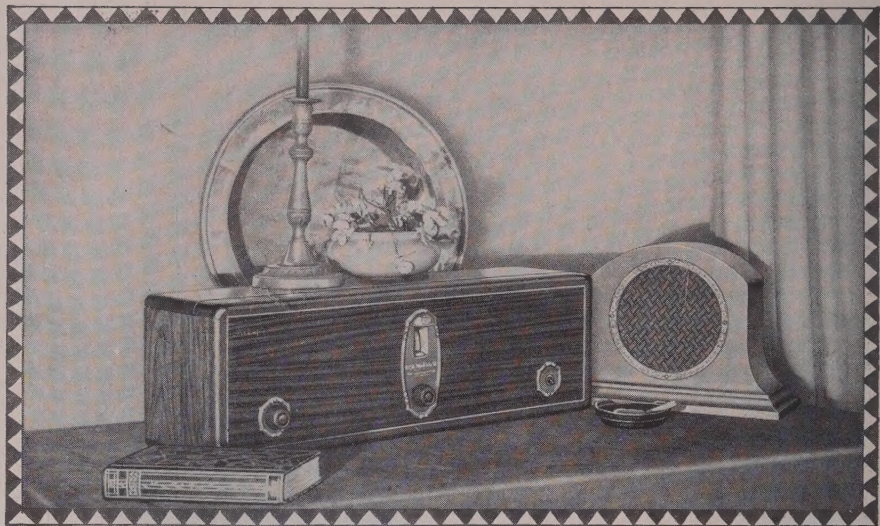
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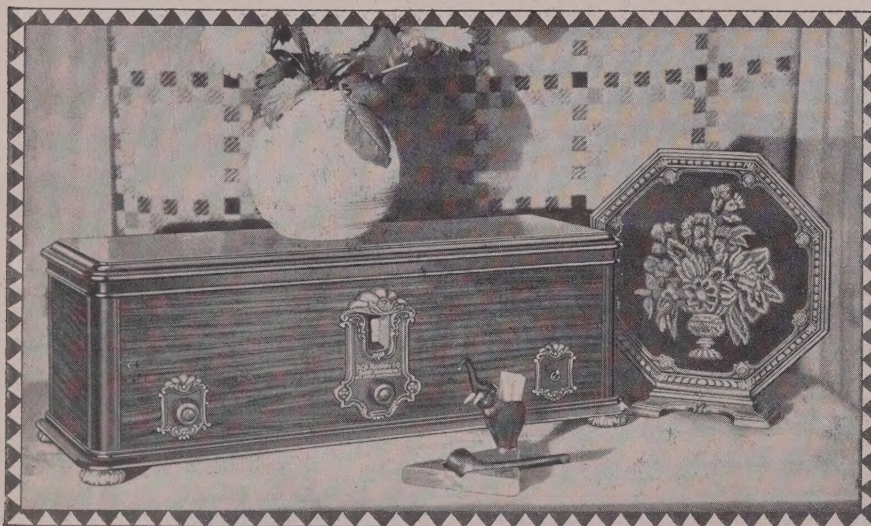
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ETUDE MUSIC MAGAZINE

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor.....JAMES FRANCIS COOKE
Asst. Editor.....EDWARD ELLSWORTH HIPSHER

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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



CLAUDE DEBUSSY



JOSEPH HOLBROOKE

PRESIDENT DOUMERGUE OF FRANCE has asked M. André Messager, chairman of the committee to erect a monument to Claude Debussy, to allow his name to be placed at the head of the members of the Committee of Honor whose names will appear on the memorial. Fifty thousand francs, the proceeds of a testimonial concert given for the purpose, have been sent to the committee, from Buenos Aires.

THE GREATER PACIFIC SAENGERBUND is planning the largest Saengerfest ever held in the West, to convene in San Francisco in the summer of 1930. There will be a chorus of one thousand trained singers supported by a large orchestra, with renowned soloists. Liszt's great choral work, "Prometheus," is to have its first performance on the Pacific Coast at this time.

MAURICE RAVEL shares with Richard Strauss the honor of their being the only two living musicians who have received the degree of Doctor of Music from Oxford.

THE WELLINGTON SYMPHONY ORCHESTRA, of Wellington, New Zealand, with Leon de Mauny as Conductor, has given a concert in the Town Hall, of which the leading features were the "Overture to Don Giovanni" by Mozart and Tchaikovsky's great "Pathetic" Symphony. The Royal Christchurch Musical Society, of the same country, also has given performances of Elgar's "Caractacus" and Sullivan's "The Golden Legend." And so the "gospel of good music" spreads throughout the earth.

EDWARD JOHNSON, the Canadian tenor who has sung so successfully with the Metropolitan and Chicago opera companies, has established a fund of twenty-five thousand dollars to further the study of music among the school children of Guelph, Ontario, his native town.

AN ORIGINAL MANUSCRIPT of Mozart, Haydn, Bach, Beethoven or Handel, for the Library of Congress at Washington, is provided by a bequest of the late Oscar G. Sonneck, formerly chief of the Music Division of that institution. After the death of his mother and widow there is provision that a much larger sum is to go to the Library of Congress and other musical institutions.

A STEPHEN FOSTER MEMORIAL is to be erected in Pittsburgh, at a cost of half a million dollars. It will be in the form of a concert hall and "Foster Shrine" and is to be built in the civic center in the Schenley Farms district where it will be near the new building of the University of Pittsburgh. The movement is sponsored by the Tuesday Musical Club, one of the strongest women's musical organizations of the world.

THE PADEREWSKI PRIZE of one thousand dollars, for an orchestral composition by an American composer, has been awarded to Hans Levy Heniot of Ravinia, Illinois. The prize of five hundred dollars, from the same Paderewski Trust Fund, for the best piece of chamber music offered by an American composer, has been granted to Homer C. Humphrey of Boston. Mr. Heniot is a prominent teacher in Chicago; and Mr. Humphrey is well known in Boston as both organist and teacher.

SERGE PROKOFIEFF is announced to return to America for a short tour during next November, December and January, when he will appear as piano soloist with leading orchestras.

THE CLEVELAND SYMPHONY ORCHESTRA is to have a new permanent hall for its special purposes. This is assured by the gift of a million dollars by Mr. and Mrs. John L. Severance of that city, on condition that stipulated sum be raised by subscription as an endowment fund. The building will be erected on a site given for the purpose by Western Reserve University. Nicolai Sokoloff, who was called to Cleveland to organize the orchestra, has been its only official conductor.

LIONEL DE PACHMANN, son of the renowned Vladimir, has made his debut as a pianist, in Paris. He is said to have inherited much of the delicacy so characteristic of his father's playing.

EUGÈNE YSAÏE, the eminent violinist, now resident in Brussels, is reported to have recovered from his recent serious illness. While confined to his room he had the honor of several calls by Queen Elizabeth of the Belgians.

THE BACH CHOIR of Bethlehem, Pennsylvania, recently celebrated its thirtieth anniversary. In honor of the event, the citizens of Bethlehem, Allentown and Easton joined with the Mayor's Committee of Bethlehem, in giving a reception to Dr. J. Fred Wolle, founder and still leader of the famous Bach singers. Many former members of the choir and soloists at the festivals, as well as musical notables, were in attendance.

LUCREZIA BORI has received, from the King of Spain, the Order of Alfonso XII, in recognition of her having recently organized a performance by the Metropolitan Opera Company, for the benefit of the University of Madrid Building Fund, from which more than two hundred and fifty thousand pesetas were realized.

IN THE ATWATER KENT RADIO AUDITIONS, Hazel C. Arth, contralto, of Washington, D. C., and Donald Novis, tenor, of Pasadena, California, each won a prize of five thousand dollars and a two year conservatory scholarship. Dove Irene Kilgore, coloratura soprano, of Oakland, California, and Kenneth Hines, tenor, of Buffalo, New York, each won a prize of two thousand dollars and a one year scholarship. Anna Mae Chandler, coloratura soprano, of Fayetteville, Arkansas, and Wilfred Engelman, baritone, of Detroit, Michigan, each won a prize of one thousand dollars and a one year scholarship. Gladys Morrison Ball, coloratura soprano, of Kansas City, Missouri, and Patrick Henry Wilson, Jr., of Galveston, Texas, won five hundred dollars each; and Carmen Rosell, coloratura soprano, and Ernest P. Ferrata, baritone—both of New Orleans—won prizes of two hundred and fifty dollars each.

DVOŘÁK HIGHWAY is to be the first American public way named for a musical composer. It is planned to run from Cresco, Iowa, to Preston, Minnesota, will pass the house in Spillville, Iowa, where the Dvořák family lived, and will run along the beautiful Turkey River on the banks of which the master used to sit for inspiration.

CHICAGO CIVIC OPERA SCHOLARSHIPS will provide each year European training in opera for three young singers who are to be chosen from students working in Chicago. The endowment fund was inaugurated by Samuel Insull, President of the Chicago Civic Opera Company, who has been joined by Stanley Field and others of the directors or the organization.

THE STOUTINGTON MUSICAL SOCIETY, the oldest organization of its kind in the United States, held its one hundred and forty-third annual meeting at Braintree, Massachusetts, on the first Sunday of January. An authenticated history of this venerable organization was published in January and is to be placed in all public libraries of the country.

ALBERT SPALDING, eminent American violinist, has received from the French Government the Cross of the Chevalier of the Legion of Honor, in recognition of his artistic achievements in America and France. The presentation was made by Senator Eugene Charabot, of France, at a notable gathering which included Walter Damrosch, Mrs. Damrosch, Olga Samaroff and Mrs. Spalding.

THE ROYAL COVENT GARDEN OPERA SEASON of ten weeks will run from April 22 to June 28. There will be two complete performances of Wagner's "Ring," with "Die Meistersinger," "Tristan und Isolde," "Lohengrin," "Don Giovanni," "Rosenkavalier," "Tosca," "Madame Butterfly," "Otello," "Turandot," "Norma," and other favorites in the repertoire.

THE PRIZE-WINNING COMPOSITIONS in the ten thousand dollar contest of the Musical Fund Society of Philadelphia had their first performance at the concert of the Chamber Music Association of that city, on December thirtieth. They included, respectively, a String Quartet in C-sharp by Bela Bartok, a Quintet for Clarinet, Bassoon, Trumpet, Violin and Violoncello by Alfredo Casella, a Quintet for Piano and Strings by H. Waldo Warner and a String Quartet in E Minor by Carlo Jachino. Six hundred and forty-three compositions, from about every country on the globe, were entered in the competition. Mr. Warner of this group won the Berkshire Prize of one thousand dollars, in 1921, with his Trio for Piano and Strings.

THE SCHOOL OF ENGLISH CHURCH MUSIC had its first annual meeting in the famous "Jerusalem Chamber" of Westminster Abbey, London, on January 5th. Dr. Sidney H. Nicholson, organist of the Abbey, is the organizer of the movement which already is achieving marked results.

EMMY DESTINN, who was once familiar to American opera-goers, and who had been absent from London for nine years, recently sang there in a concert of Czech music.

MME. MARIE VALERIE HAPSBURG, a daughter of the late Emperor Franz Josef, who was formerly known as the Archduchess of Hapsburg, is now a piano teacher in Vienna. At the dissolution of the Austrian Empire she adopted republican principles, severed her family connections, and now, at the age of sixty, supports herself by teaching, and at the same time says she is quite happy in doing her own marketing, cooking and housework.

THE SOCIETY OF THE FRIENDS OF MUSIC of New York announces that it will give two series of ten concerts each in the season of 1929-1930. Choral works will be a special feature of the work, and ten to fifteen of them will be given. Artur Bodansky, recently resigned conductor of the Metropolitan Opera Company, will be the leader.

SIR THOMAS BEECHAM has found it necessary to cancel all American engagements for the present season, because of illness. He was to have led a series of concerts by the orchestras of Philadelphia, New York and Detroit.

JOSEPH HOLBROOKE'S new opera, "Bronwen," was produced at Huddersfield, England, early in the year, by the Royal Carl Rosa Opera Company. It is the third music drama of a trilogy, "The Cauldron of Annwyn," based on an ancient Welsh legend and converted into a libretto by Lord Howard de Walden, the Welsh poet-peer and patron of the arts. Of the two earlier parts, "The Children of Don" was presented in London and Vienna, under Nikisch, Weingartner and the composer; and the second, "Dylon, Son of the Wave," was given under Beecham, at Drury Lane.

GERMAN AND AUSTRIAN OPERA DIRECTORS are reported to have agreed that two hundred and fifty dollars shall be the maximum salary of any singer for one performance.

JAN KUBELIK, the famous Bohemian violinist, who has not visited America for several years, is reported to be arranging for another tour in this country in the season of 1929-1930.

"IL GOBBO DEL CALIFFO (THE CALIPH'S HUNCHBACK)" by Franco Casavola has been awarded, by the Examining Commission of the Italian Government, the prize of twenty-five thousand lire for a lyric work to be performed at the Royal Opera House of Rome.

A PIANO PLAYING CONTEST, announced by the Daily Express of London, brought applications of nearly twenty thousand entrants.

MUSIC FROM A BEAM OF LIGHT is the latest invention reported. The device is the product of experiments by John Bellamy of the General Electric Company. The phonograph in common use is fitted with an attachment which picks up the energy of a light beam. The resulting music is varied by altering the beam, and it ceases when the light is obstructed.

THE HANDEL AND HAYDN SOCIETY of Boston gave its one hundred and fifty-seventh performance of "The Messiah" at its recent holiday occasion. For this event the conductor reverted to the original orchestration of 1742 as used by Handel, with the harpsichord as an accompaniment to the recitatives.

IN THE VICTOR TALKING MACHINE COMPANY contest for compositions in the popular style, the first prize of ten thousand dollars was won by Thomas Grisselle, for his "American Sketches;" and the second prize, of five thousand dollars, went to Rube Bloom, for his "Song of the Bayou." Each of these compositions may be played in less than five minutes; and yet both of them are marked by originality, with strong melodic, harmonic and rhythmic interest. The Bloom composition introduces a negro spiritual. Both works may be heard through records. They were first played in December, before an audience of musical celebrities, in the Waldorf-Astoria of New York.

FIFTEEN MILLION DOLLARS were spent in the United States, during 1927, for sheet music and music books, according to the report of the United States Census Bureau. This was nine per cent more than in the preceding twelve months.

(Continued on page 245)

SUCCESS IN MUSIC

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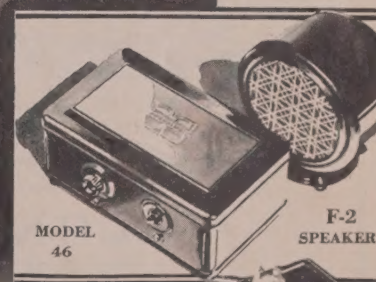


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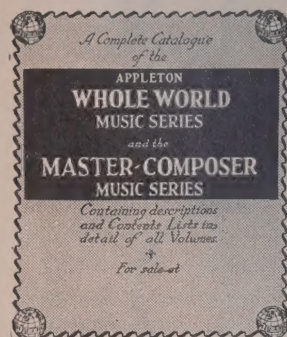
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Conducted by

A. S. GARBETT

When Wagner Shot a Rabbit

WAGNER's well-known love of animals began in childhood, as we learn from a whole chapter in Henry T. Finck's life of the great composer.

F. Avenarius, the son of Wagner's half-sister, has preserved two anecdotes which show that a love of animals, like a love of nature, was a trait of Wagner's childhood, says Finck. "The boy went all over town hunting for good natured dogs and forming friendship with them. One day he heard whining sounds in a ditch and found a young puppy. Knowing that no such addition to the large family at home would receive official approval, he secretly smuggled it into his bedroom where he fed it and kept it warm until he was betrayed by its whining. On another occasion his mother heard peculiar squeaking sounds in his room, but could not locate them.

When the teacher came to give the boy his lesson, he noticed a peculiar, disagreeable odor. Investigation brought to light, in Richard's bureau, a whole family of young rabbits. 'The poor things would have died,' was the boy's excuse. He had made an air-hole for them, and his sister had provided the food.

"Only once in his life did he kill an animal for amusement. He had joined a party of young hunters and shot a rabbit. Its dying look met his eyes and so moved him to pity that nothing could have induced him ever to go hunting again. The impression then made on him is echoed in the libretto of his early opera, *The Fairies*, where the doe is hit by the arrow: 'Oh see! the animal weeps; a tear is in its eye. Oh how its broken glances rest on me.'"

Brahms as a School-Boy

JEFFREY PULVER's life of Brahms gives some revealing information about this composer. We learn with interest that Brahms survived being run over by a hansom-cab, and was apparently none the worse for it.

"His earliest years passed uneventfully," we learn. "He grew up into a sturdy, thick-set boy who escaped all the usual childish ailments, with the exception of severe headaches, from which he suffered (as did his sister) until he reached early manhood. His father's house escaped the terrible fire which raged from the 5th to the 8th of May, 1842, and which destroyed quite a third of the old quarter of the town. At the age of ten he emerged from a greater danger. He was run over by a cab on his way to school, the wheels passing over his chest. It was six weeks before he recovered from the accident, but his well-built frame saved him from any deleterious consequences. At six years of

age he was sent to an indifferent private school managed by Heinrich Friedrich Voss, and later to Hoffmann's school in the ABC-strasse. . . .

"The thirst for knowledge and the love of books came early to Johannes (Brahms). Almost as soon as he could read he knew of Mattheson and Handel, and the Bach who was Cantor at Hamburg, and Lessing and Haydn and Beethoven. He gazed into bookshop windows and rummaged among the heterogeneous collections on the second-hand bookstalls. Thus early in life came the desire to form a great library and to amass wealth in the shape of sage words, musical autographs and tales of romance. A small boy of Winsen, one Aaron Löwenherz—whose mother presided over the small lending library that supplied the local needs—smuggled volumes out for the bribe of a *groshen* each. These books were devoured by Johannes and Lieschen."

Mozart's Poverty

Most of us know that the three symphonies written by Mozart in 1788—the E Flat, G Minor, and the "Jupiter"—are his best orchestral works, but few of us know the trying conditions under which these masterpieces were written. Mozart was heavily pressed by debt at the time, and in an age when insolvent debtors were imprisoned. In a recent new biography of Mozart, Byneley Hussey gives some interesting details of the shifts to which Mozart was reduced.

"Mozart's unhappy situation in the middle of 1788 is indicated only too clearly in his correspondence with Michael Puchberg. Puchberg was a prosperous Viennese merchant, an amateur of music and a Freemason—three things which qualified him as a suitable person to receive applications for a loan.

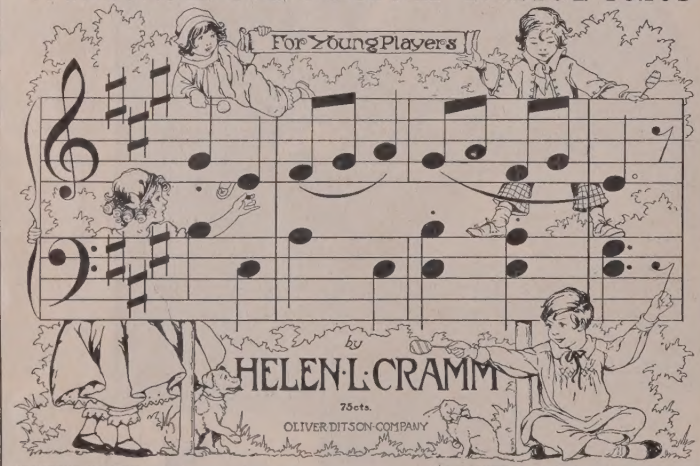
"Mozart shows himself a good hand at writing begging letters. He begins with flattering references to the royalty and friendship of the addressee and then asks for a loan, in the first instance, of one or two thousand florins to enable him to put

his affairs (which are, of course, only temporarily deranged) in order, so that he may be able to work better, and in consequence to earn more. At last he comes to the real point, which is that—supposing the larger sum cannot be conveniently lent—the writer *must* have 200 florins at once in order to pay off an impatient creditor. This creditor was Mozart's late landlord. He had just moved from his lodgings in Vienna and had taken others outside the city. This, he explains, will mean a saving in expenditure and in time which might otherwise be wasted in social amusements.

"Puchberg sent the 200 florins, and received ten days later a further appeal for help. Mozart confesses that he cannot repay the debt already incurred, and says that he is in urgent need of more money—things will soon be better and then the debt will be repaid. But alas! a few weeks later a brief note informs the merchant of Mozart's continued insolvency. We do not know what reply was made to these

(Continued on page 231)

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
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
A Phrase and Its Termination.

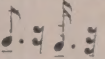
Q. What is the use of a phrase? Do you play staccato at the end of each?—Colton, California.

A. The word "phrase" is supposed to indicate a musical sentence, but its application is so varied—from an exclamation period to an idea passing through four or even eight measures, and sometimes more—that it is preferable to define a phrase as a musical sentence or as a figure or part of a sentence complete in itself. In actual use it serves to punctuate. The punctuation is shown by the use of a slur which contains all the notes of the phrase, or of the "phraselet," as the case may be. Its last note is played lightly, even staccato, to mark the punctuation: whence the rule that the last note of a phrase is worth only half the value of its time-note.

Musical "olla podrida"


Q. Will you kindly answer the following questions: (1) Should the pedal be used throughout Paderewski's Mennet in G? There are only one or two passages marked "Ped." (2) When none are marked how can one know when to use the pedal? (3) How should notes marked  be played? Those marked  ? (4) Is there a book published containing all the music played by Paderewski at his recitals, together with information on pianoforte playing by Paderewski? (5) Why cannot there be an augmented third, as well as a second? My harmony book gives seconds as minor, major, augmented; thirds as minor, major, diminished. Since both the normal intervals are major, I fail to understand this. (6) What is a good book to study after the first year's work in Harmony?—W. E., Cuthbert, Georgia.

A. (1) No; you must use your own judgment. (2) The pedal may or may not be used, according to the effect you wish to obtain; but the pedal should not be continued through chords not harmonically related, because of the resulting discords. (3) Notes so marked should be played with greater finger-pressure touch and with a slightly slower beat. Notes marked  and  should be played similarly, but without any connecting

legato between them, as if written .


(4) The name of such a "book" does not occur to me. Write to various music publishers for information. (5) Augmented thirds and augmented sevenths are not used in harmony. Other augmented intervals form discords, whereas an augmented third gives a perfect fourth and an augmented seventh gives a perfect octave or a concord. In this connection, read the "Philosophy of Music," by Dr. W. Pole, and "Sound and Music," by Sedley Taylor. (6) The question, "What is a good book to study after the first year's work in harmony?" is too ambiguous for a precise answer. You quite understand that what you may do in a year may be accomplished by another student in six months or less, or he may need two or three years to acquire what you have mastered in one. If you will kindly state just how much you know of harmony I shall be glad to advise you. But, assuming that you have, in your first year, completely mastered Tonic Harmony with its inversions, Dominant Harmony to the chord of the 13th with inversions, Chromatic Chords, Euharmonic Modulation, writing freely in four parts, you should proceed to master the study of Counterpoint, Simple and Double. If your work has been well directed, you should already have studied simple Counterpoint while learning Harmony, for the laws governing the progression of parts belong to counterpoint. Works recommended: "Counterpoint," "Double Counterpoint," both by Dr. Bridge (Music Primer Series); also "Harmony, Its Theory and Practice," by E. Prout.


Pizzicato and the Damper-pedal; *Allegretto*; Portamento-Touch.


Q. (a) In pieces described as "pizzicato," I have never seen anything to indicate that the damper-pedal is to be used. What would you suggest? (b) What is the meaning of "Allegretto"? My dictionary says "the same time." Is that right? (c) What is the correct name for ? Some refer to it as the "portamento-touch!" What is it? (d)

In the August number of THE ETUDE, p. 623, at top of page, is this statement: "Where the second theme (B) opens, the ff chords require the arm weight which involves a relaxed arm, from the shoulder down." The piece referred to is an Andante from a Schubert sonata. The part is a loud chord with a dot over it. Is that the staccato sometimes called "arm staccato?" Please describe the touch more fully.—"Puzzled."


A. (a) Whenever you feel that the use of the damper-pedal will enhance the value of your last interpretation, use the pedal, but only on condition that you do not keep it down during change of harmonies (chords), for it would then cause a clash of discords. In other words, the damper-pedal may be used at any time, provided that it does not produce discords, that it does not destroy staccato effect, that it does not detract from the composer's evident intention. (b) *Allegretto* (Italian) means "the same," not necessarily "the same time" which is *Pistesso tempo*. It may refer to anything that has preceded it. (c) The correct name is *semi-staccato*. Apropos of this there are three kinds of staccato: the "dash" staccato, or

staccatissimo,  each note being worth


one-fourth  ;

staccato,  each note being worth

one-half  semi- or

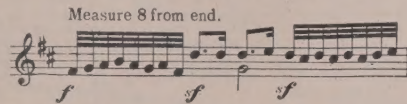
mezzo-staccato , each note being

worth three-quarters of its note-value

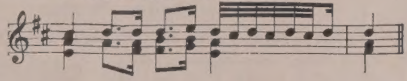
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Fugue V, of Bach's "Forty-eight."

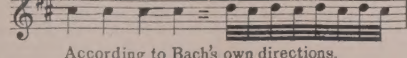
Q. Will you please give me the rendering of the mordent and trill in measures 8 and 6 from the end of Fugue V, in D major, Bach's "Well-tempered Clavier?" (Here follow some other questions.)—I. M., B. C., Canada.



Measure 8 from end.



Measure 6 from end.



According to Bach's own directions.

For other answers, please see letter.

Diatonic and Chromatic.

Q. Kindly inform me: (i) What is the difference between diatonic and chromatic? (ii) What is the difference between a diatonic semi-tone and a chromatic semitone?—C. S., Mostaganem, Algeria.

A. (i) Diatonic consists of the regular notes of any one scale; that is, C, D, E, F, A in the key of C would be a diatonic passage, whereas, in the key of D, it would be chromatic because this key requires a C# and an F#. Thus the diatonic notes of a key are the unaltered notes of that key.

(ii) The diatonic semitones are the semitones occurring in the regular construction of a scale: thus e-f in the scale of C is a diatonic semitone, whereas e-f# in the scale of G is a chromatic semitone, because the scale of G requires an f#. Any diminution or augmentation of a diatonic scale-note changes it to a chromatic degree. The chromatic notes (intervals) in the scale of C are C#, D# (E to F is diatonic), F#, G#, A# (B to C is diatonic). Other major scales may be taken similarly. The regular intervals of the regular minor scales are all diatonic; any alteration from the regular scale interval is chromatic.

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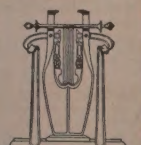
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Allegro moderato M.M. ♩ = 126

The musical score is written for piano and consists of 12 measures. It begins with a treble and bass clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The tempo is marked 'Allegro moderato M.M. ♩ = 126'. The score includes various musical notations such as dynamics (f, mf, p, ff), articulation (accents, slurs), and fingerings. The piece concludes with a 'rit. Fine' marking and a 'D.C.' (Da Capo) instruction.

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SUNSHINE

PERCY MILTON

Andante con moto M.M. ♩ = 63

Brightly
mp
pp
mp
pp
cresc.
simile
f
rall.
dim.
p
p
f
f (*p*)
f
A little faster
sf (*p*)
ten.
marcato
rall.
rall.
p
mf
cresc.
accel.
dim.
rall.
rall.
f
allargando
ten.
ppp
mf
Tempo I
cresc.
rall.
dim.

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Very graceful, in modern
gavotte rhythm. Grade 3½.

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INTERMEZZO

THE ETUDE

MONTAGUE EWING

Allegro con grazia M. M. ♩ = 108

mf

3

Fine

f

l.h.

r.h.

1

2

3

4

5

1

2

3

4

5

*D. S.**

rit.

TRIO

molto rit.

mf

f

Ped. simile

dim.

A drawing-room piece of
lighter character. Grade 3.

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Grade 3.

HANS SCHICK

Tempo di Mazurka M.M. ♩ = 126

Tempo di Mazurka M.M. ♩ = 126

mf *rit* *mf a tempo* *f*

mf *f*

Fine *mp* *mf*

f

grazioso *mf*

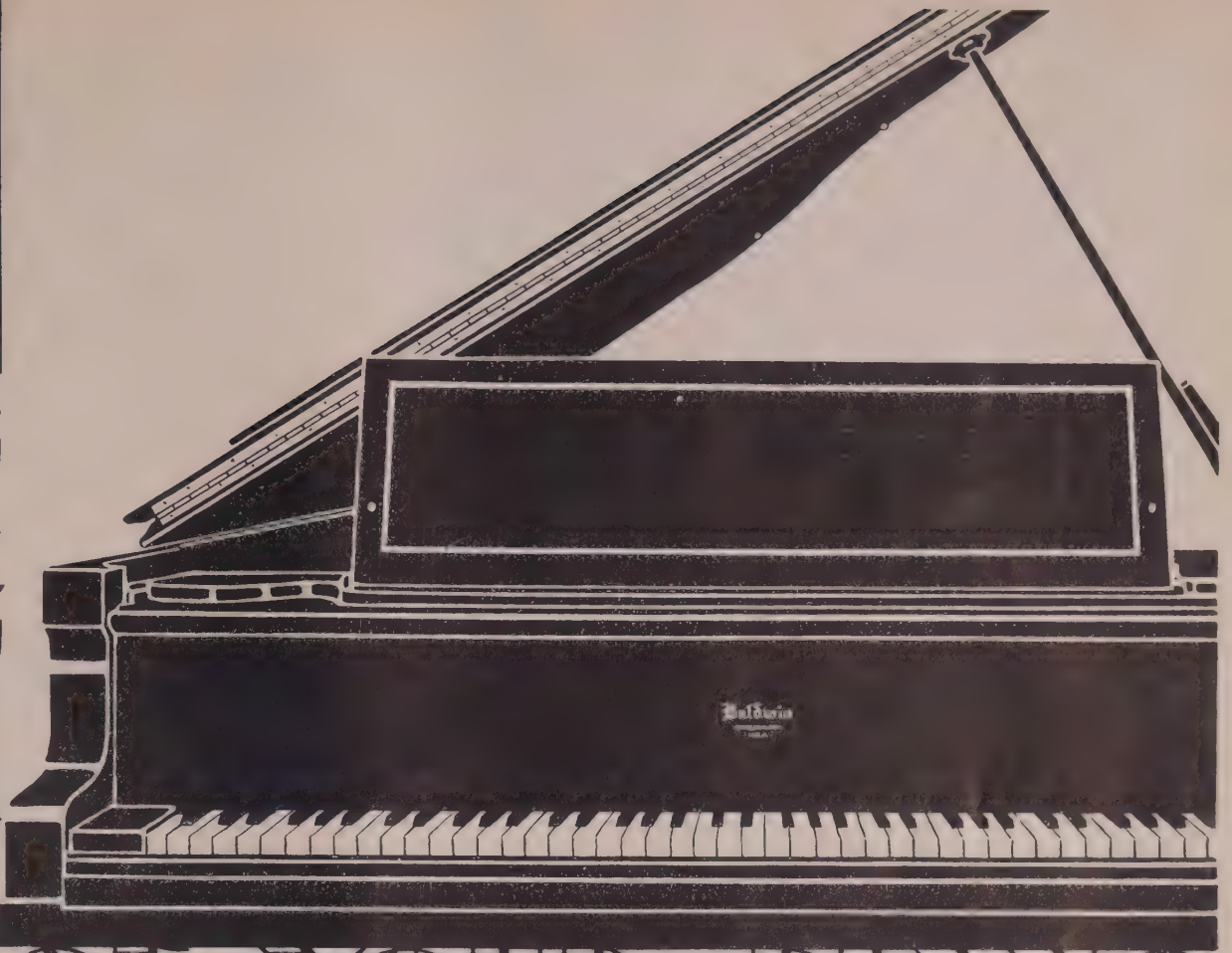
cresc. *f*

l.h. *rit. e dim.* *a tempo* *cresc.* *f* *mf* *D.C.*



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Can You Tell?

GROUP
No. 22

1. What is meant by Diatonic Tones?
2. What is a Key Signature?
3. For what is Accent used?
4. In what year was the Royal Philharmonic Society of London founded?
5. Spell the Subdominant Triad in the minor key with four flats in the signature.
6. Who wrote a great *Hailstone* Chorus and in what work?
7. Identify the following theme:



8. Who wrote the well-known song, *In the Land of the Sky-blue Water*?
9. What was the first opera, written entirely in America, to come to public performance?
10. When was the first pipe organ brought to America?

TURN TO PAGE 236 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have fine entertainment material when you are host to a group of music-loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by the reception room reading table.

How Finck Discovered MacDowell

By S. A. GARSTER

The late Henry T. Finck's "Golden Age of Music" is a gold mine of information and entertainment for musical book lovers. Here is his account of the part he played in discovering America's most celebrated composer.

"At the time when I became professor of musical history at the National Conservatory it had a most efficient secretary in the person of Mrs. MacDowell, mother of the young man who was destined to become America's foremost composer. She was extremely bright and amusing, and I often stopped for a chat with her. On one of these occasions I saw lying on her desk a collection entitled 'Eight Songs.'

"What's this?" I said, picking it up. "My son's latest compositions," she replied. "Take them home if you like." "I did so, and when I played them over on our Steinway I felt like shouting

'Hats off, a genius!'—as Schumann did when he first came across a piece by Chopin.

"From that day I became the champion, the panegyrist, the high priest, of Edward MacDowell. I needed no one to confirm my opinion that America at last had a musical creator ranking with the great ones in Europe. The music told me that: and from year to year, as his genius matured, I grew more enthusiastic. I am not so foolish as to think I made MacDowell famous. His music did that. But my glowing comments and my bold claims for him greatly accelerated the growth of that fame. . . . I once asked Mrs. MacDowell how many MacDowell Clubs there were throughout the country. 'About one hundred and fifty,' she replied. I am vain enough to believe that my enthusiastic comments accounted for the existence of some of those clubs."

A Pupil's Repertoire

By GEORGE COULTER

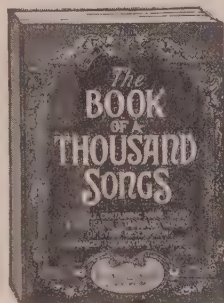
TEACHERS should assist their pupils to compile a private repertoire of pieces learned by listing them in a note-book and giving a line and a number to each. If desired, the date when the piece is finished might be added. Students, both young and old, are pleased to contemplate a catalogue of their pianistic achievements and are stimulated to keep adding to the dimensions of the list. At the same time they should make it a rule to keep those pieces in playing condition, not allowing them, as is too often the case, to slip into forgetfulness and disuse, so that they might almost as well have never been learned.

Too many pupils discard their pieces as rapidly as they are learned, with the result that they can play well only one or two of the pieces in use at the moment. Should they be asked to play they are always at a loss, having neglected to keep the old numbers up to form and knowing only the "plummy bits" from perhaps a score of compositions.

The teacher should consult this register now and then and ask for this or that piece to be played, for it is likewise to his interest that his protégé should be able on demand to give a good account of himself as a practical musician.

"The men who I have seen succeed best in life have always been cheerful and hopeful men, who went about their business with a smile on their faces and took the changes and chances of this mortal life like men, facing rough and smooth alike as it came."—CHARLES KINGSLEY.

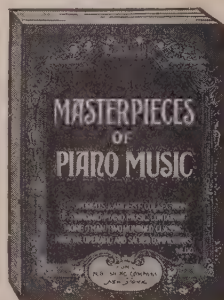
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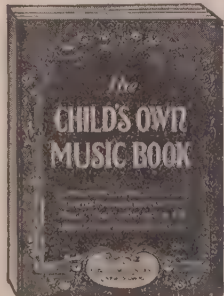
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MUSICAL EDUCATION
IN THE HOME

Conducted by
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

For Musical Mothers

THIS DEPARTMENT has been casting about for some time to find a few practical and definite things that THE ETUDE mothers might do to encourage their children in their music-study, awaken interest in the subject for themselves and contribute to the development of music in the community.

Without doubt your children will make more progress in a given subject if you are personally interested with them, and also without doubt your own interest will grow with the effort to know more of the subject.

With the coming of the spring season, when everything is budding out and new life is awakening in every direction, when every good mother is cleaning house, renovating wardrobes and making plans for new activities in the home circle, we are offering some concrete suggestions, any one of which, if followed out, will further the cause of music in your home and community and will add zest and interest in your own life.

Unique Richland Center Boys' Band
FROM THE BULLETIN of the National Federation of Music Clubs we take the following: "The Richland Center, Wisconsin, High School Band, comprised of one hundred boys under the direction of Peter Michelson and supported by the city, is one of the most unusual organizations in the country and has gained a high standing in the matter of performance, so that it succeeds in winning first place in all state contests. One of the secrets of the success of this amazing organization is that a band of women calling themselves the "Band Mothers" have adopted the band and see that instruments and everything necessary is provided."

Here is a wonderful opportunity for a group of active mothers. Why not follow this example and see that your town supports a boys' band? Call a meeting of interested mothers and start the movement and endeavor to get the coöperation of your city authorities.

Those Dear Familiar Faces
ONE OF the interested ETUDE readers recently wrote this department as follows:

"Have you seen the beautiful sets of famous musicians that are to be obtained? I have a cousin teaching music. She has a large class. As my 'bit' towards National Music Week I sent a set of these pictures to her to use with her pupils. I think it makes the study of music more interesting to know something of the composers—how they looked, how they lived and where. When I studied music many years ago my teacher kept me hammering away on notes, never pausing to tell me anything interesting about the per-

sons who were responsible for the music. But there is so much more to music study than notes and instruments!"

This letter offers a suggestion to an interested mother. Is your child familiar with the faces of the great musicians, and does it know anything about their everyday life or the period of history in which they lived?

You might visit your public schools and find out the type of music teaching provided and the character of teachers employed to administer the subject. You might find need for improvement. If your school is without instruction in the subject, begin an active campaign to put it in at the coming Fall session, and use the vacation months to bring it to fruition.

Call the mothers of the community together. Put the matter before them and appoint a committee to visit the members of the school board and urge the introduction of it into your schools. If you find your schools are not adequately provided with a radio and reproducing instruments for the study of music-appreciation, you might start a movement in this direction, or, if they already have the instruments, begin a campaign for new rolls and records. Organize the mothers, plan recitals, give teas and parties. All this will arouse interest and will make money to give your children and those of the community a broader vision of music than they can get from an ordinarily restricted public school course.

Increasing the Supply of Books
THREE AVENUES may be found through which you can increase the supply of books upon music in your community, the public library, the Parent-Teacher shelf and the Woman's Club library. Look over the catalogs of these institutions in your community and find out how fully the subject of music biography, history and appreciation are covered. Remember the quality of musicianship lies not merely in your being able to execute on some instrument or to manipulate your vocal muscles. General musical knowledge can be gained only by reading and studying books on the subject, and small town children often lose out in competition with those from larger cities just because of restrictions in this direction.

If your town supports a Rotary and Kiwanis club, interest them in raising the endowment for a worthy and gifted High School Student to be sent to the National Orchestra Camp next summer. You could easily grow enthusiastic if you looked into this seriously, and it would be great sport to mother such a movement and see it come to maturity.

Finally, remember you are responsible for the character of music heard in your

(Continued on page 231)



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Schoenhut's also make a full line of Toy Jazz-Orchestra Bells—Metallophones and Xylophones. They have an extra fine tone and delight the ear of the boy or girl musically inclined. Two beaters and an instruction come with each instrument.

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THE great musicians, the great architects, the men and women whose names illumine every profession, first showed their genius in their play when they were children.

The gift of a little piano or an interesting set of building blocks may awaken a talent that will shape the career of a girl or boy ever afterwards.

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The Curtis Institute of Music inaugurated on Tuesday, January 15, a series of music programs broadcast over a network of 42 stations throughout the United States.

Programs hereafter will be broadcast on alternate Tuesday evenings from 10 to 11 o'clock; the concerts for the current month being scheduled for March 12 and 26.

These concerts will consist of performances by artist students of The Curtis Institute of Music, the Curtis Orchestra, and chamber music groups.

The cities included in the national tie-up, together with the call letters of the stations, are listed here for convenience in listening in.

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Providence	WEAN	Kansas City	KMBC	San Antonio	KTSA
Syracuse	WFBL	Council Bluffs	KOIL	Little Rock	KLR
Buffalo	WMAK	Minneapolis	WCCO	Denver	KLZ
Pittsburgh	WJAS	Milwaukee	WISN	Salt Lake City	KDYL
Cleveland	WHK	Norfolk	WTAR	San Francisco	KYA
Washington	WMAL	Asheville	WWNC	Los Angeles	KMTR
Cincinnati	WKRC	Chattanooga	WDOD	Seattle	KJR
Detroit	WGHP	Nashville	WLAC	Portland	KEX
Toledo	WSPD	Birmingham	WBRC	Spokane	KGA
Akron	WADC	Memphis	WREC	Richmond	WDBJ

THE CURTIS INSTITUTE OF MUSIC

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Music and Madness

PHILIP THE FIFTH of Spain had the chronic blues or, pathologically speaking, *melancholia*. He sat in his sumptuous palace at Madrid brooding over the loss of Gibraltar, the Spanish Netherlands, Milan, Sardinia and Naples. He saw his kingdom dissolving before a flood of enemies he was unable to stop. Now, apparently, his mind was ebbing in a fog of irrepressible gloom.

The court, in consternation, tried every thinkable remedy. Doctors, quacks, priests, alchemists, wise men, jesters and everyone failed to bring back the reason of the monarch. Then someone suggested music as a last resort.

The most famous singer of the time (1736) was Carlo Broschi, better known by his stage name of Farinelli, a male soprano, born in Naples in 1705. Farinelli was a pupil of the great Porpora. He had a large repertoire of operas in which he made historic successes. Indeed, we may almost say that we have to thank Farinelli for Handel's "Messiah" and the other Handel oratorios. It came about in this way. During the opera war in London Farinelli joined the ranks of Handel's enemies and by reason of his unlimited success defeated Handel so badly that the great composer turned his attention from opera to oratorio.

Philip's advisors sent for Farinelli. In a comparatively short time his art so fascinated the deranged king that His Majesty was restored to mental health. No one knows just what Farinelli's musical therapeutics were, what tonal remedies he employed. The fact remains that, whatever he did, it worked, and worked marvelously. Philip retained him in Madrid at the fabulous annual salary of 50,000 francs, a worthy fee for a doctor, musical or otherwise.

Through the centuries, we have fragmentary records of the innumerable human attempts to relieve darkened minds through the employment of music. Just how much benefit the harp playing and the psalm singing of David may have been to King Saul, no one can tell, because the medical men of that day were little above the level of voodooism. Indeed, even at this hour, there is nothing that even approaches a specific use of the tone-art for scientific therapeutic results.

All that we know is that the marvelous phenomenon called music has at certain times an uncanny influence upon mental conditions normal and abnormal. After the great war there were reported numerous instances of shell-shocked men who had been brought back to normal conditions through careful medical attention and through recollections of their former selves first

established through hearing some well-known musical theme. Thus music at the time was given great credit for mental cures in which it played a part.

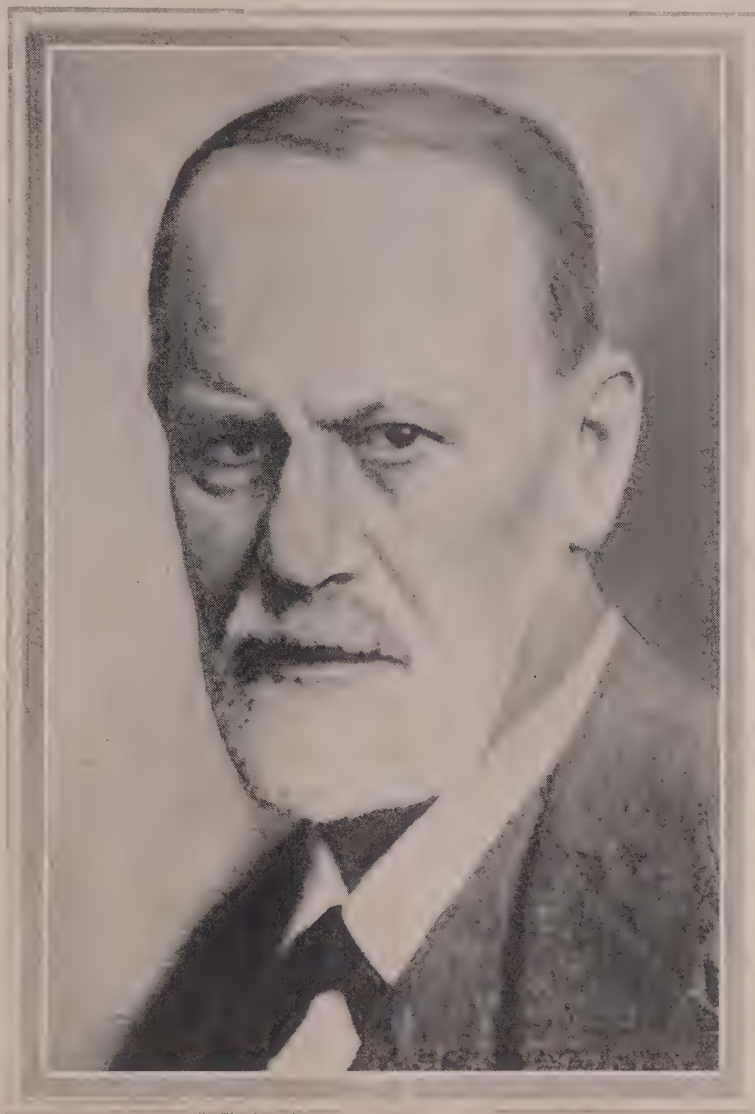
All this was followed by well-meaning but often scientifically untrained zealots, who sought to exploit music as a panacea for all manner of ills. Men of science, however, always reticent in admitting discoveries until proved beyond all doubt, were forced now and then to witness some results, achieved through the employment of music, which pointed to progress.

The subject of disordered minds is interesting to all of us, because we instinctively realize that heredity, an injury to the skull, a ruptured blood vessel, an unnatural mental or emotional strain or even an overload of microbes in the system, might put any one of us behind the interminable series of locked doors which separate the mind-sick from society. Added to this, we are more than ordinarily interested to discover whether we have in music something which will help us all to set free those emotions which, if repressed, may lead to brain collapse. When we remember that the barrier between sanity and insanity often is only paper thin, we realize how vital to all of us this subject may be.

The oft-disputed philosophy of Dr. Sigmund Freud of Vienna has commanded the attention of the world and bewildered the masses. All that they have been able to make of it is that some great *savant* has been trying to tell them that desires, emotions and ambitions, ruthlessly repressed by whatever cause, might result in mental and physical illness. Immediately certain psychologists and musicians have reasoned that through musical expression many emotions are freed, and, therefore, music might

really be used as a beneficial treatment in hospitals for mental hygiene, to say nothing of the millions of cases of people with disturbed minds, who make up no small part of the fabric of modern society.

Let it be noted that such terms as "Mad House," "Lunatic Asylum" and "Insane Asylum" have been very generally discarded as casting a cruel opprobrium upon the mind-sick unfortunates who tenant them. Instead they are called "Hospitals for Mental Hygiene" or some similar term. They mark the difference between the old-time methods of curing the insane and the modern. Doubtless you have seen the famous painting of a courtyard in an ancient madhouse with the victims, chained to posts, being disciplined by a ferocious keeper with a leather knout. This condition existed in many parts of the



SIGMUND FREUD

world up to the middle of the last century. It was succeeded by the more humane repressive tools such as the padded cell, the leather muff and the straight-jacket.

Will it surprise you to learn that, in the modern institutions, the padded cell, the leather muff and the straight-jacket have given way to music, games and warm baths? Instead of cruelly restricting and repressing the patient, he is urged to employ any healthy form of expression.

One of the men who have helped in bringing about this great change is Dr. Willem Van de Wall of the Department of Welfare of the state of Pennsylvania. Dr. Van de Wall is a musician of distinguished attainments. He has played in several of the great symphony orchestras of the world, his instrument, Lord bless you, being that of King David, the harp. A humanitarian and altruist of extraordinarily self-sacrificing outlook, he trained himself for this great work. Dr. Van de Wall saw that one of the things that mankind needed most was mental poise and life development through expression. He wisely realized that whatever he did in his work with the abnormal mind would have to be done in conjunction with and under the supervision of the trained physician. Thus he has given years of his life to working out his theories, in hospitals of mental hygiene, in association with some of the most experienced psychiatrists of the world.

He has no panacea, no "cure all," no specific for special cases. There can be no question, however, that what Dr. Van de Wall has done has helped to make thousands of unfortunates happy and has restored some to normal lives in the great outside world. Recently we went with him to the so-called violent ward of that model institution, the "State Homeopathic Hospital" at Allentown, Pennsylvania. In past years few observers were ever admitted to such parts of a hospital. Even now it is far from a pleasant experience. Yet in the old days, when repression instead of expression was the rule, most of the raving maniacs were people who raved merely because they were bound down and trying to get free. Now, when the victim is seized with a violent spell, he is gently but firmly led to a warm bath and kept there until relaxed. Then he is taken out and dried off and led to the music room and game room where a teacher earnestly and actively sings and plays with a persistence that baffles the ordinary observer. Singing, playing the piano, playing instruments of the toy symphony type, dancing, or anything to develop interest through play, melody and rhythm is used. The results are so infinitely more humane that there is no comparison with the old, semi-barbaric methods. Of course there are some cases that are beyond help or even being interested in such treatment. Others show improvement entitling them to promotion toward

a cure. We heard one group sing, very creditably, complicated choral numbers; and, upon another occasion, we saw given upon the stage, under Dr. Van de Wall's direction and with surprising effectiveness, a musical *revue* which lasted a whole evening.

Following is an extract from the sixteenth annual official (1928) report of Dr. Henry I. Klopp, M.D., F. A. C. P., Superintendent of the Allentown State Hospital. Dr. Klopp is one of the most distinguished psychiatrists in America; and his attitude toward the results achieved through music under Dr. Van de Wall's direction is one of the most interesting evidences of progress in the treatment of mental disease.

"The Music Department was recognized in January, 1927, and placed in charge of an experienced and competent director, since which time there has been definite and satisfactory progress.

"Music in the Allentown State Hospital is classed not as a therapy but a diversion: nevertheless it has a certain amount of therapeutic value. Instances can be cited where patients have been helped directly or indirectly by music. A "Patients' Choral Class" was organized, consisting of thirty members. They made their first public appearance in a concert of Negro Spirituals on April 6, 1927, following which they also gave a radio concert in Allentown. Nine of this number are on furlough. Music alone is not responsible for this condition but it was an aid in making it possible. The same may be said in regard to plays and pageants given by the patients at the Christmas season and at other times.

"The past two years, out-door pageants staged for the benefit of the patient-audiences have been repeated for the benefit of the public. The systematic training and appearance before the public gives the patient self-control and poise. Patients often come to the music room in a depressed or disturbed state of mind; for these music has a beneficial effect. The depression disappears or the disturbed patient becomes quiet and eventually joins in the singing or playing with manifest interest. The same applies in the ward group singing; generally the most disturbed patients become quiet and listen or take part in the singing. One morning each week a trained mixed quartet visits the bed patients who look forward to their coming. Some of these patients ask for books and join in the singing, while a majority request their favorite selections. It has been of interest to note that "jazz" is seldom requested, the patients preferring a higher type of music.

"The Occupational Therapy and Physical Education Departments are important adjuncts to the Musical Department in the presentation of pageants and plays. The latter has a definite part in the programs by giving folk dances drills and marches; the former, in the preparation of properties and costumes, which are made by the patients."

THE PIANO IN THE MODERN HOME

THE piano to-day has a wholly new and higher significance in the home.

Every day we are made speechless by some new electrical, acoustical or mechanical marvel which is contributing to our happiness. The talking machine, the radio, the mechanical piano, and other devices, are contributing so much to this age of music that we are wholly without adjectives to express our delight at the glorious prospect. Daily we give thanks to the Almighty for having been born in this wonderful age. Life, musically speaking, was not nearly so delightful twenty-five years ago.

All this, however, adds vast importance to the piano. The piano is rightly the heart of the home of culture. The radio and the sound reproducing instruments have increased its delights immensely. Conversely, the piano, which is the highway to musical understanding, may increase one's musical appreciation and comprehension so that everything that is

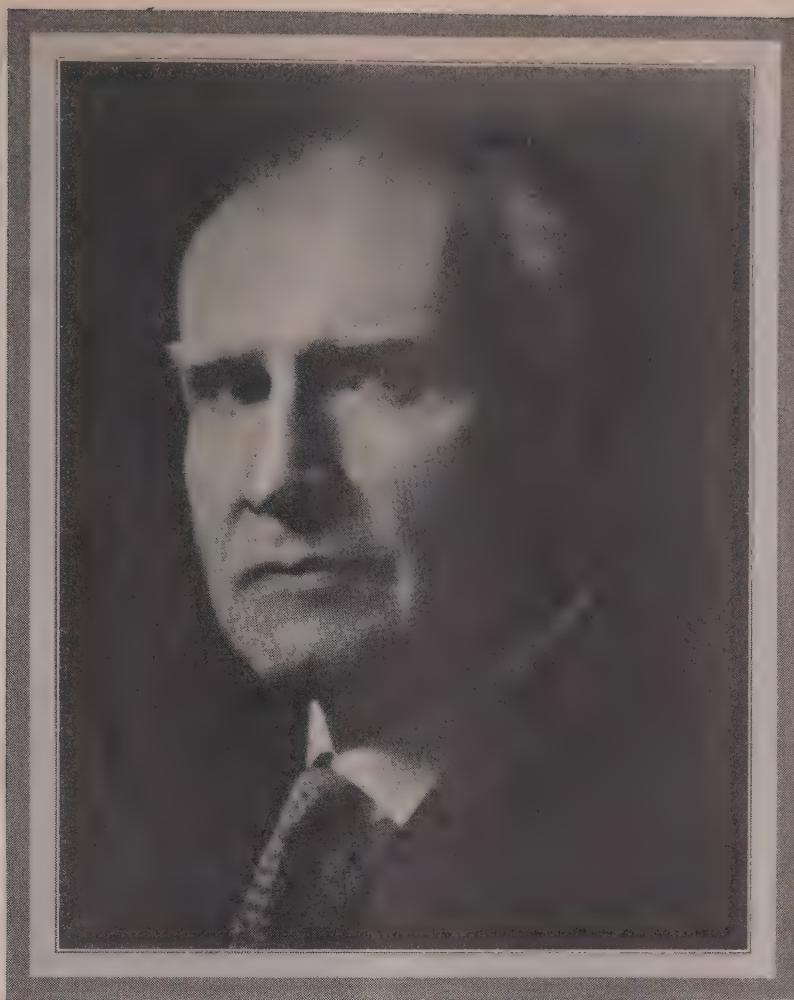
heard over the radio and the sound reproducing instruments becomes many fold more enjoyable and significant.

The public's appetite for music has been whetted by these more recent inventions until it is no more willing to be content with merely hearing music. It wants to know and to understand. There is a world of difference between the person who is merely able to understand a language and the one who can read and write a language. Not until one is able to read and write can one lay claims to true literacy.

In these days one is indeed unfortunate who has not had an introduction to the mysteries of musical art through the study of the piano. Even though one has elected to study the violin, the trombone, the cornet, the clarinet, the saxophone, the oboe, the cello or any other musical instrument, a knowledge of the piano, revealing the harmonic background, is really an essential.

The piano is the basic instrument of music culture.

Wise Students and Wise Teachers, Everywhere, are Planning now for an Aggressive Summer Course of Music Study. Making the Summer Worth While is Our Most Important Forward, Educationally, Step of Recent Years.



The Golden Age of Music Study Has Arrived

New Worlds for Music Lovers and Music Students

The Eminent Conductor-Composer

WALTER DAMROSCH

Discusses for THE ETUDE the tremendous Educational Renaissance in Music Opened by the Radio.

Millions of people have heard the voice of Walter Damrosch but have never seen him in person. All this has come about in a little over five years. The world is just waking up and rubbing its eyes over the wonder of it all. More than this, they have heard right in their own homes a large number of concerts of the great masterpieces of the foremost composers, directed by this famous musician. Dr. Damrosch, who made his debut as a conductor in the early eighties, had been directing great orchestras, famous choruses, and leading opera companies, not only in New York but also upon tours which took him during forty years to every part of the United States and many parts of Europe. Thousands had heard these performances and enjoyed them. Then suddenly the doors were flung open by the radio, and millions more were admitted to these concerts over the air. Recently he has been conducting an extensive series of morning educational concerts for school children. He has been one of the strongest protagonists for the educational value of the radio. What bearing has this renaissance upon the work of the average teacher? Dr. Damrosch's

comments upon the subject will prove illuminating and stimulating to everyone.

Through co-operation with the Radio Corporation of America, Dr. Damrosch has prepared one of the most unusual series of educational programs ever issued. The twenty-four programs, given over WJZ, New York, and twenty-six affiliated stations, include compositions from a large number of the greatest masters. The series commenced October 26, 1928, and was given on Friday mornings, in different series, at 11.00 A. M. and at 11.30. The Teacher's Manual, which was prepared by Dr. Damrosch for this Educational Hour and which can be procured by teachers only, on application to the Division of Education of the Radio Corporation of America, at 233 Broadway, New York, is a sixty-four page book of questions and answers of great practical interest. A valuable list of all of the compositions recorded for reproduction on the Victor, Duo-Art, Edison, Ampico, Brunswick, and Columbia, enables the teacher to know what music is available to be rendered over and over again for study purposes in the class room.

NO MATTER how continuously one works in association with the radio, it is impossible to get over the marvel of this astounding means of disseminating sound in all directions, over invisible wires of ether. Edward Bellamy, in his 'Looking Backward,' predicted years ago that this would come to pass. In the eighties it was looked upon as the fanciful dream of the romancer. Now it is as firmly entrenched in the American home as the kitchen stove. It has become one of the necessities of life. The family without a radio receiving set of some kind is poor indeed.

"The manner in which the American public appropriated the radio is one of the most vivid and dramatic episodes in our

history. It took years to introduce the telephone, the electric light, the automobile and other wonderful inventions for the delight of mankind. In the case of the radio, however, the whole country was swept by storm; and before anyone knew it there were hundreds of millions of dollars worth of radio equipment distributed in homes all over the land. How can one account for such a remarkable occurrence? The marvel of the thing is doubtless responsible for part; but I have not the least doubt that the hunger for music, particularly good music, was the main reason for the literal tidal wave of interest which made all this possible. It is undeniable that music forms the chief phase of interest in this wonderful movement, notwith-

standing occasional elections, prize fights, and football games. Take music away from the radio, and ask yourself what remains.

"The letters that have poured into me, from thousands all over the country, are from people who pour out their hearts in gratitude for the opportunity to hear for the first time in their lives a wealth of concerts of great music. These people are amazed at the new worlds which the radio has opened to them. The results are astounding beyond belief.

The First Concert

AT THE FIRST CONCERT one of the officials asked me to say a few words in comment such as I was accus-

tomed to do at my Children's Symphony Concerts. I was told not to shout into the microphone but to speak in my ordinary tone of voice. Then one of the officials came running in and told me that I had an unusually fine radio voice. Since many others have said the same thing, I have to believe that it is true. Some voices seem to carry unusually well over the radio. This is possibly due to the fact that the speakers take great pains to pronounce clearly and articulately without artificial effort and at the same time color their vowels so that the effect is full rather than flat when the voice is received in the home. Another reason is the lack of exaggeration. One may speak softly, with the lips close to the microphone, and attain

a far better effect than if one spoke vociferously a few feet away. Political orations heard over the radio are sometimes very trying when the speaker has the task of speaking at the same time in a large hall where no provision has been made for local amplification.

How Will the Radio Affect Ordinary Concerts?

"AT FIRST my concerts over the air were regarded in a spirit of antagonism by my colleagues. There was unquestionably a widespread prejudice against them. This, however, is the attitude toward all pioneer work. Blazing the way requires the courage to go ahead, notwithstanding obstacles. I was even looked upon as an enemy to good music. One artist even said:

No decent and self-respecting musician of prominence should ever perform over the radio, because it will ruin the business interests of musicians. The radio, by creating a large public of its own, which can hear music for nothing and will no longer go to concerts at which admission is charged, will bring about incalculable losses to artists everywhere.

"The first loom, the first cotton gin, the first iron steamship, even the automobile, met with similar opposition. People do not seem to understand that these marvelous inventions come and that it is the public that decides whether it wants them or not. In the case of the radio, the public decided unanimously and instantaneously. What is the result? Millions of people are hearing fine music for the first time in their lives. They are being educated to the best at one hundred times the ratio possible through any other means.

Growth of Interest

"TO MY WAY of thinking, the radio is manufacturing musical interest so fast that the desire to attend concerts in person, to hear the artists who are known to this radio audience, will be so great that musicians will rejoice at the result. For the time being, the American public is determining, as never before, just what musical wares they propose to purchase. They will have a chance to determine in advance which concerts they desire to attend, upon the merits of the artists rather than upon fictitious reputations and the advice of press agents.

"An experience I had two years ago emphasizes this conviction. When making a tour with the New York Symphony Orchestra one of the Sunday Afternoon Concerts was in the Music Hall at Cincinnati. The auditorium was completely sold out. The manager said to me: 'Mr. Damrosch, it is fourteen years since you have been in Cincinnati. There are thousands in the hall who have heard your voice but who have never seen you. They have heard you every Saturday night over the radio, and I think that they would like to hear you speak in person.' When I came out to conduct the second part of the program I addressed the audience with the same greeting and the same tone of voice I naturally use over the radio: 'Ladies and gentlemen.' A loud laugh of delight burst from the audience. Then it was that I realized that a great part of the audience had perhaps come to see the orchestra and the conductor they had heard so often invisibly.

Concerts for Juveniles

"THE CHILDREN'S CONCERTS I am now conducting regularly each week are not in any way intended to supplant musical education, as given direct by teachers, but to supplement it. The interest in music in our public schools has reached a peak that never existed before. It calls for supplementary work on a very large scale. The great National High School

Orchestra at Chicago last spring was a musical educational triumph that one could have hardly imagined ten years previously. This great organization of three hundred and more young people, brought together by Mr. Joseph E. Maddy from high schools all over the country, gave me one of the greatest thrills of my life. The quality of tone, the rhythm, the eagerness, the quickness with which they took hints, bespoke an advance in musical educational work in our public schools that is so dramatic that it scarcely seems real.

"My duty as a conductor is primarily to instill a love for the best music. This begets a desire for knowledge. It whets the appetite for music study. Musical education will become more diversified in the future. That is, instruments other than the piano and the violin will become popular. There will be, without doubt, as many piano students as ever; but in addition to these there will be a vast number of additional students of the other instruments of the orchestra. The time is coming, if it is not already here, when the young person who is incapable of playing some legitimate instrument, and playing it well, will be regarded as illiterate, just as though he were unable to read or write.

The Practical Piano

"THE GREAT ADVANTAGE of the piano is that it is the most practical, the most complete, of all the instruments. When one is alone, musically speaking, the piano is sufficient in itself. This is not the case with the instruments of the orchestra, which demand the background of the harmonic fabric as an accompaniment. Every music student, no matter what instrument he plays, should also study the piano. In many European conservatories this is compulsory. It is my conviction that the enormous interest stimulated by the radio will create a huge demand for music study and that in the future teachers of the various instruments, notably the piano, will benefit immeasurably.

"Radio transmission is improving so rapidly that it is difficult to keep pace with it. This is not due entirely to electrical science but to a better understanding of artistic conditions of transmission. For instance, my assistant in the operating room listens attentively to the performance and then to the result over a receiving set in another room. Then the positions of the instruments are carefully adjusted so that the effect reproduces that actually heard by the auditor in person. Great care is taken in the preparation of every detail of every program, because the responsibility of playing for a radio audience, with its millions of listeners, is surely as great as that of playing for a few thousand in a metropolitan music hall.

"It is notable that people everywhere are taking more serious interest in great music. They want to know more about musical history and the science of music. While music may be enjoyed without such knowledge of it, there is no doubt that the pleasures of music are enhanced enormously for those who have taken the trouble to become acquainted with the art in a practical manner."

"Municipal authorities all over the country recognize that a city is measured largely by its attitude toward art and that, while fine paving, impressive buildings, and beautiful parks are things to be desired, yet unless an administration develops the aesthetic as well as the physical side of the city and leaves its residents better citizens with higher ideals of intellectual enjoyment, it has neglected a great part of its duty."

—FREDERICK R. HUBER,
Municipal Director of Music,
Baltimore, Maryland.

Musical Research

By LEONORA SILL ASHTON

PLACING a fact on paper with one's own hands as well as looking up the history of men and events, forms a strong and certain link in the memories. Why not make use of this psychological asset in the teaching of music?

Of course, too much of this work even though it is of a musical character, cannot be done in connection with the lesson. Remember, your pupils are brought to you first to learn to play. But once a month is not too often to ask for a short musical essay from each scholar.

The subjects of these essays need not always be ones of musical biography, although, of course, these should have a place in your program. The history of the different marks and symbols of notation is a fruitful theme reaching back into the early ages of man's musical intelligence.

Such a knowledge, clearly obtained and secured in the mind, is a great aid to sight reading. The key and time signatures, the different kinds of notes, the clefs themselves, will stand out thenceforth with the clear cut lines of interest and understanding.

Embellishments, with their different signs and symbols, so often a tantalizing sight on the music page, should next be considered in their historical aspect.

As time and the pupil progress, different

forms of music may be considered as the subject of research.

Then, viewed historically, the various dances, the plain song, the many-voiced music, the oratorio, the sonata and the playing piece gain added interest to the performer.

The task of obtaining this synthetic knowledge is not a hard one. In every teacher's home there should be a musical encyclopedia and dictionary of musical terms; and it will be a simple matter for the pupil to consult these once a month, or oftener, if possible.

Above all things, however, the student should not be allowed to copy the history or description from the book. Let him read it once, twice, three times and then write the knowledge he has gained with his own hand and in his own manner.

The subjects may broaden out indefinitely to the history of the different musical instruments, to the music of different countries and to secular as distinct from religious music. All these topics may be treated in the manner of research.

Then not only will a good knowledge of the facts of music be planted in the scholar's mind, but that mind will also be unconsciously trained to a detailed, comprehensive and therefore firm grasp of understanding.

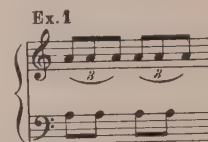
Triplets

By T. A. HITCHINGS

"WHAT are those?" demanded a small pupil of her teacher, pointing to a whole row of triplets she had unearthed. She was always finding something of the kind to ask about, although she was not far enough advanced to receive them in her regular lessons.

"Those are triplets," the teacher informed her blandly. Seeing a puzzled frown on her face he explained further, "You see, they are arranged into groups of three. Each group has a small numeral placed under or over it, as the case may require, so that you will know they are triplets just as soon as you see them."

"Yes," said the cross-examiner, "But—how do you play 'em?" This seemingly simple question, "How do you play 'em?" becomes most perplexing, even for those far advanced in music, when they stumble onto some such puzzling arrangement as this:



where, instead of the conventional quarter

notes, one hand plays eighth notes while the other takes the triplets.

Let us use a little simple arithmetic on it. The least common multiple of three and two being six, let us make over the group of three notes in the triplet. If they be written as a group of six sixteenth notes, thus:



it can readily be seen that the second of the two eighth notes should be played one-sixteenth after the second note of the triplet.

When the triplet is written to one-eighth note and an eighth rest to each group, as found in some arrangements of the *Waltz* from Gounod's "Faust," they are played the same as the above example, the rest falling one-sixteenth behind the second note of the triplet.

If the first note in each triplet is slightly accented, it will be found a great deal easier to hold the rhythm.

Salient Points for Practice Hours

By W. B. BAILEY

TO SUCCEED in music do more real practicing and less mere "strumming."

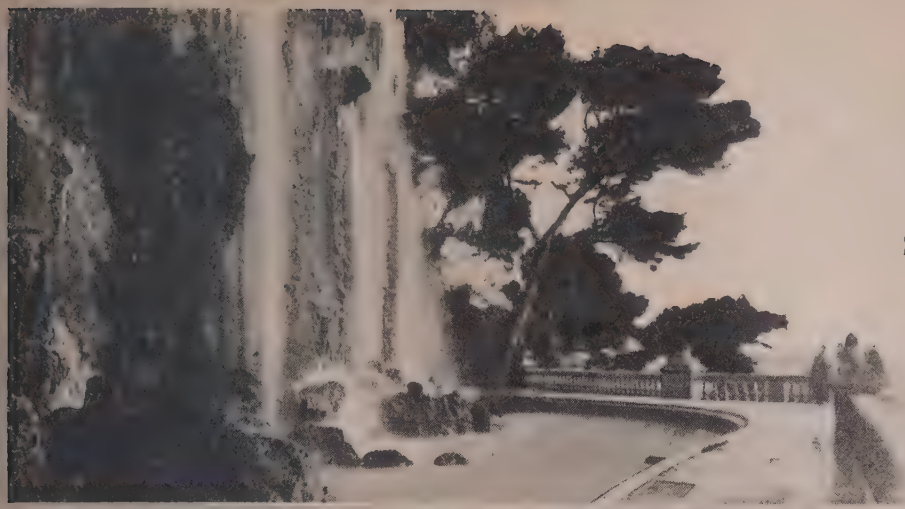
The real effort must be yours. You cannot be taught unless you want to learn.

Practice can be done without thought. Use your brain during every minute of the practice time. Listen to the sounds you make and compare them with the ones your imagination tells you should be produced . . . make your fingers give

the sounds they ought to give before you are satisfied. Practice implies study and careful and constant attention.

Be sure you feel constantly the rhythm of the selection you are practicing. Even to untrained persons a strong rhythm lends life and vitality to a piece. When rhythm is lax and tempo-continuity is broken the piece is dead. Good, strong rhythm is the heartbeat of music.

"The value of music in our schools can hardly be over-estimated. Probably, after the three R's, music is of greater practical value than any other subject. I believe that all children should be taught to sing and that as many as possible should be taught to play on some musical instrument."—DR. JOHN J. TIGERT.



LA CASCADE DU CHATEAU AT NICE

Music on the Moon-Kissed Riviera

SIXTH IN THE SERIES OF MUSICAL TRAVELOGUES

INTIMATE VISITS TO EUROPEAN
MUSICAL SHRINES

By JAMES FRANCIS COOKE

APPRECIATION

For months the daily mail of the Editor of THE ETUDE MUSIC MAGAZINE has been peppered with enthusiastic letters from ETUDE readers who have gone out of their way to express their appreciation of these intimate travel articles. Your Editor desires in turn to thank those who have written and to assure them that the pleasant effort in pre-

paring these articles has been more than repaid by their generous appreciation. His experiences abroad were the inspiration for the great "Trip to Musical Europe" prize contest. He hopes to be able to congratulate the lucky winner of the first prize and the winners of the many other prizes, as soon as the contest is decided.

PART I

"Fair Riviera Kissed by Moon-beams"

THE POET may as well have called it the "Kissed by sun-beams," because nowhere in the world does old Sol shine with more kindly, yet sparkling, refreshing iridescence than along the *Cote d'Azur*—coast of blue. Why is it called the Coast of Blue? Surely the sapphire and turquoise tints of the Mediterranean are only part of the kaleidoscope of colors with which the entire Riviera is painted, from Genoa to Marseilles. But, withal, this magic spot is never more alluring than when the moon throws its veil of mystery over a dreamland of poets, painters, musicians and, alas, gamblers.

Often as the word "Riviera" pops up in the press, very few people who have not actually been there have any idea what it really is. The word "Riviera" is simply the Italian term for "coast." In fact, the Riviera is a ribbon of semi-tropical Paradise running between the Mediterranean and the Maritime Alps (the Apennines) properly between Genoa and Nice, but actually between Genoa and Marseilles. Here, to a pathway lined with nature's loveliest floral frescoes, come millions of people to renew their youth in a land of reveries.

Romantic Genoa

SAVE FOR PAGANINI, the city of Genoa, our starting point on the trip to the Riviera, is little known to musicians. This is very singular, because Genoa is a city of extraordinary magnificence, portraying the huge prosperity of the maritime merchant princes of other years. Music and art usually follow such. These powerful gentry lived in buildings resembling the great modern banking houses in our American cities—in the wake of riches—but in Genoa there is a strange paucity of musical history such as that which has made Naples, Rome, Venice, Florence, Milan and even Bologna immortal. Paganini and his haunts are still revered in the city of his birth (Oct. 27, 1782). Probably half of what has been written about this gaunt genius is apocryphal.

Paganini's father is blamed for much of his son's queeriness in after life. The modern psychologist would readily attrib-

ute the man's schizoid tendencies to the severe discipline of his youth. Father Paganini was a clerk of a shipping firm. He saw that music was a means by which the family fame might be exalted. He played the mandolin and was his son's first teacher. Any lack of interest upon the boy's part was punished with whippings and starvation. His mother, on the other hand, had a dream in which an angel appeared to her and told her that the boy would become the greatest violinist in the world. She accordingly mitigated the father's harshness with all possible kindnesses. At the age of nine Paganini made a distinguished debut and was thereafter obliged to play a solo in church every Sunday.

Paganini Traditions

THE CAREER of the great Paganini has often been celebrated in fiction and in drama. His teachers were, consecutively, Servetto, Giacomo Costa, Rolla and Ghiretti. The violinist's life seems to have been shadowed with incidents of a highly theatrical character. For instance, when his father took the boy to study with Rolla, they found the *Maestro* sick in bed. On the table in the anteroom was a recently completed concerto by Rolla. Father Paganini bade his son take up his violin and play the new work. The sick teacher demanded to know who was the professor playing his work. When he was told it was a boy he rushed from bed to witness the spectacle, declaring that there was nothing remaining to teach the child. Despite this, he did take the little Paganini as a pupil for several months.

A touch of comedy was added later when a Swedish amateur, obsessed with a desire to play the bassoon, requested Paganini to write a series of solos for the instrument. The bassoon is an indispensable color on the orchestral palette; but, as a solo instrument in the hands of an amateur, it bears all the charm of a coloratura duck. Nevertheless, the good Swede was so delighted with the compositions that he pulled the improvident Paganini out of a hole with a handsome reward.

Meanwhile the thirteen-year-old child was being ceaselessly exploited by his mercenary father. He longed to be free, and a few years later we find him breaking

from his stern parent and going through the experiences that all too often overtake youths who have been severely repressed for years.

A Dissipated Youth

THE YOUTHFUL Paganini soon became an accomplished libertine, the associate of card "sharks" and ladies and gentlemen of questionable behavior. He sowed his wild oats with unremitting energy and accompanying disaster, for years. After one debauch at the card table he gambled away his violin. The next day at Leghorn he was at a loss to secure an instrument on which to play. A kindly French merchant lent him a valuable Guarnerius. After the concert Paganini sought to return it; but the merchant refused to accept it. It was this violin that became Paganini's proudest possession for life. When he was racing with death, in 1840, this violin was his companion. Those who heard his *ante mortem* improvisations describe them as wonderful beyond description. On May 27th of that year the gaunt hands reached out for the Guarnerius and clasped it to his breast. The great Paganini was no more. He willed the instrument to Genoa; and there it may be seen in a glass case in the Sala Rossa of the Municipal Palace.

When you set out from Genoa to Nice you will find yourself in the land of everlasting spring. As your journey proceeds the scenery becomes more and more beautiful. Names of towns flit by and fade into memories. Perhaps you will stop at lovely San Remo, the Italian Nice. When you come to Ventimiglia (twenty miles) you will stop with a bump, for there you encounter the niceties of the Italian and the French customs.

As a good American citizen you will think of your blessings, and thank your stars that every time you go from New York to New Jersey or from Illinois to Indiana, or cross any state border you do not have to review your whole life history, suffer ridiculous inspections, have your currency changed and wait indefinitely until all of the high contracting parties are satisfied that you are worthy to cross the invisible line. This would not be so had if your fellow passengers were not for the most part Latins whose idea

of order is a juvenile riot. You are pushed and jostled and scolded and admonished while you try to keep an eye on your goods and chattels.

When it is done, you wonder what it was all about. Everybody smiles in happy congratulatory fashion, as though just recovering from the measles, and boards the train to complete the journey. Of course, while boarding the train you may encounter another scrimmage which suggests the inspiration of the nightly subway outrages in New York City. High admiration as our French and Italian brothers may merit in many ways, you wonder how they can endure such a *mêlée* when it could be managed in an orderly, comfortable, systematic fashion.

The Land of Flowers


THEN YOU DISCOVER that the fault is all your own. You should not have gone "first class," but should have paid an additional fee for Pullman accommodations. The French and Italian Pullman cars are palaces, which make our own Pullmans look ridiculously cheap. In them you ride as in the private car of a prince. Instead of disembarking at the border and having your baggage and your character dissected, the officials come through the car, smile benignly upon you, and that is all there is to it. Moral: When crossing a border in Europe, always take a Pullman. The cost is slightly more, but the comfort unbelievable—especially in the case of ladies. However, the scenery is all so bewilderingly beautiful that you soon forget the disturbance.

After Ventimiglia, you float into Mentone, then Monte Carlo, then Nice, and, if you go farther, Cannes and San Raphael—to say nothing of dozens of places you have seen mentioned in fashionable novels. You are shocked by the profusion of flowers. It is all true, the picture postcards you have seen with the gorgeous colors, the olive gardens, the ilex, the hedges of roses, the pomegranates, the cypress, the myrtles, the azaleas, the magnolias—a horticultural burst of pyrotechnics you had thought impossible.

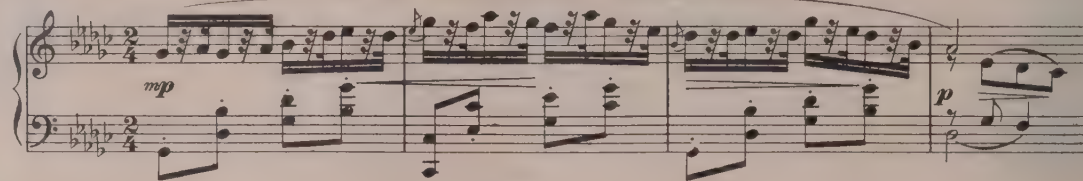
(Part II of *Music on the Moon-Kissed Riviera* will appear in April.)



Master Themes the World Loves Best




Poco Lento e grazioso



Dvořák's Humoreske

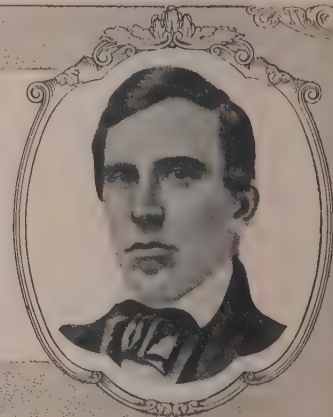
ANTON DVOŘÁK was born at Nelahozeves, near Prague, on September 8, 1841, and died in Prague, May 1, 1904. After preliminary studies at home, he went to Prague in 1857, placing himself under noted teachers at the "Organ School." We hear very little as to whether he was an assiduous student, but the amount of theoretical matter—and actual music itself—which he absorbed during these years, show that Dvořák must have been far from being an idler.

Leaving the "Organ School" he accepted a position in the Czech National Theater; and also, to increase his slender revenue, he taught music. His early writings were

still "derivative." That is, they were far less original than imitative of other composers, such as, for example, Robert Schumann. Gradually now Dvořák found himself; gradually his message became intensely personal, intensely original. Following the cue of Friedrich Smetana, he decided to utilize Czech melodies and rhythms with the purpose of creating nationalistic music.

While Dvořák was living in the United States he composed the famous "New World Symphony"—which is a favorite with orchestra enthusiasts—and also a set of *Humoresques* of which Number 7, reproduced above, has become one of the most admired of modern piano pieces.

Andante moderato



Old Folks at Home

YOU may recall that during the first year of Robert Schumann's married life he composed a very large number of songs, many of which are among the best examples of his work in this line. Something the same thing is true of Stephen Collins Foster (1826-1864). The latter was married in 1850, and, during this year and the first part of 1851, he published about fifteen songs. Among these was *Old Folks at Home*, one of the most widely-known and loved songs in the world. Its beauty and pathos are too obvious to need comment. "Breathing the very soul of the people"—as Harold Vincent Milligan has said—it actually partakes of the nature of a folk-song.

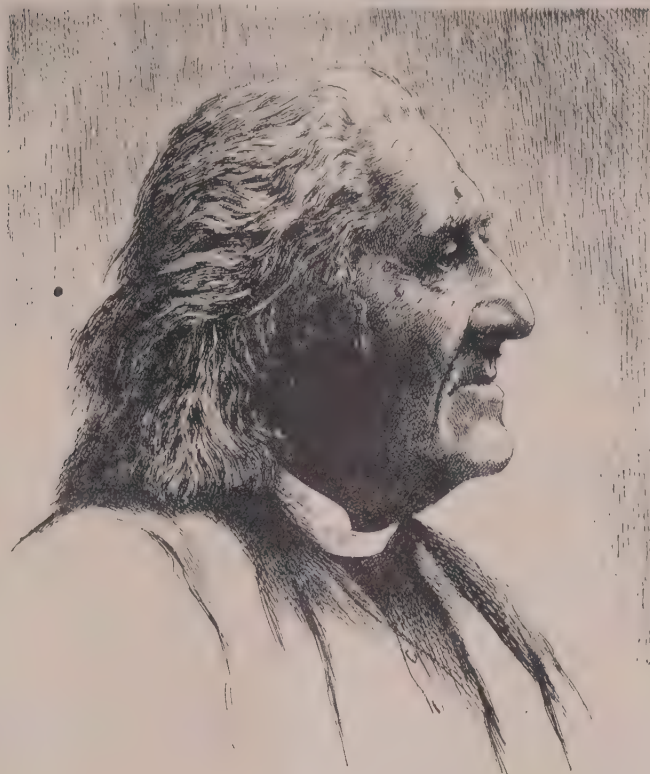
It is thought that Foster's royalties for this song amounted to nearly twenty thousand dollars. It was first published under the title of "An Ethiopian Melody, as Sung by Christy's Minstrels: Written and Composed by E. P. Christy." For ten or fifteen dollars Foster had given Christy not only the right to be the first to use the song but also the right to have the latter's name appear on the copy as composer. Future editions hastily negated this second, and absurd, right and stated that the composer was Stephen Collins Foster. The true authorship was never really in doubt. Foster's granddaughter, Mrs. A. D. Rose, possesses the manuscript book containing the first draft of this song.

How the Young Liszt Taught

A Study in Subjugation

By CHARLOTTE LYMAN REED

"Music may be termed the universal language of mankind, by which human feelings are made equally intelligible to all."—LISZT.



FRANZ LISZT

From a Recent Copper Plate Engraving by W. Pech

"It is the idea embodied in a work of art, and not the mode of expressing it, that determines its rank in the scale of beauty."—LISZT.

WITH A FLOUNCE of her starched skirt and a triumphant flourish of her tri-color, the word "freedom" bounced into our vocabulary. But in the cold, gray dawn of a supposedly "new day" the damp mists of rationalism and cynicism crept upon her. After all, what mean a few votes, a convention here and there? Who is really free? Thus, her finery wet and bedraggled, "freedom" cowered back into the dictionary, pulled the pages over her head with a shiver and had a sign hung on her front door, "Obsolete."

No need to investigate the varieties of pins which were produced to pick the bubble. There is but one pin in which we are at present interested. "Who is not enslaved, in some way or other, by the force of a dominant personality?"

Most often we are captivated by one who has taken up permanent residence on the very heights to which we aspire. By that I do not mean to imply the common worship of success. It is the person himself who holds the attraction for us. The upper and lower rungs of the ladder, though widely separated, have one common bond. They are both on the way to the same ultimate goal. The little girl in pink socks who fumbles painfully over her scales will sit in the gallery and worship at the shrine of the master pianists.

Of this we have scores of examples, from peasant to king, and of this Franz Liszt was an example in his youth. As a mere child, when asked what he wanted to be when he grew up, he replied that he wanted to be like "him"—pointing to a picture of Beethoven. Later, after the first time Beethoven had heard him play, the commendation of his idol meant more to him than all the effusions of the musical public of Vienna, though at the moment Beethoven was out of fashion.

Descending to the pupils of the masters, we find in them the same attitude.

In the Throne Room

THERE HAS recently been published in France a book which draws back the studio curtain and shows us Liszt upon his throne (the piano bench) while two devotees suffuse the atmosphere with the fragrance of their adoration. To complete the introductions, let me present Madame Auguste Boissier, herself a composer, and her daughter, Mlle. Valérie, the pupil of Liszt.

In December of 1831, when Liszt was but twenty years old, Mme. Boissier took her daughter to him for lessons. From the time of the seventh lesson, she was so fired with enthusiasm for the boy that she must needs pen the incidents of each subsequent lesson, a sustained eulogy in glowing terms.

With natural curiosity, after what we have already heard and read of Liszt, we look first, of course, for further evidence of the primary attribute of the artist—temperament. We are not disappointed. The record of the twentieth lesson begins, "A worse than mediocre lesson. Liszt was in a bad humor, cross, refractory, in low spirits." The following account begins, "A perfect lesson. Liszt was witty; no one can be more gracious, more pleasant, more attractive than he, when he takes the trouble." Her contrasting adjectives "adorable," and "abominable," which alternate throughout the book, depend not at all upon the preparation or rendition by the pupil but upon the mood of the master.

His attacks of temperament seem always to follow upon the heels of his mundane successes and take the form neither of rage nor of sulkiness, but of a cool aloofness, a frigid courtesy, which by turns irritates and desolates the also emotional Mme. Boissier. The interaction of these personalities is a study.

Black Moods

LISZT was extending his successes in every direction. After a reception of great acclaim at Rouen, he fell into one of his black moods, casting a cloud over his audience of two. "Sadness," said Mme. Boissier upon one such occasion, "forms closer links than does good fortune." The next evening he would come to call upon her at her home, making himself perfectly charming and playing for her her own compositions—much to their improvement, I presume.

In the midst of an attack like this Mme. Boissier once told Liszt that he was downright contrary, no less, and, like a child after a good spanking, manifested after one of his moody spells the disposition of an angel.

Liszt's first gesture had captivated Mme. Boissier. He was modest about his ability as a teacher, polite but indifferent about accepting Mlle. Valérie as a pupil, and recommended certain other masters to her. Imagine the effect! Yet I should not call this a gesture, for Mme. Boissier is most emphatic on the point that Liszt's modesty was sincere, that he insisted, first and foremost, upon being natural.

In seeming paradox to this tenet of simplicity, he developed an incomparable technique even while living up to his theory. He saw that it is necessary to reduce the reading and the execution of notes to the utmost mechanical perfection, in order that the mind be free to absorb impressions of harmony and to interpret them. In his own words: *Pour exprimer tout ce qu'on sent, il faut être entravé par rien, il faut avoir les doigts tellement développés, si supplé, avec une telle échelle de nuances toute prête de les doigts que le cœur puisse s'élever et cheminer sans que les doigts soient jamais un obstacle.* ("To express everything one feels one must be wholly

unimpeded. One must have the fingers so developed, so supple, with such a variety of expression ready at their tips, that the emotions may be given full play with no obstacle being presented by the fingers.")

Seeking Self-Expression

IT WAS his chief tenet that music was from one's self and even for one's self. In this way he never sought conscious brilliance of execution, and he was constantly warning Valérie not to put too much playing into her music. He was seeking only self-expression. However, his fingers, which were long, though his hands were small, could seize upon a note in any one of a thousand ways, making it sing in innumerable tongues. Never was there a trace of dryness or of harshness in his touch. He would begin a composition with languor, indifference, almost, then awake by degrees and, as it were, recreate and develop anew the potentialities which others failed to find in it. It was, however, not his habit substantially to alter the original except by giving it different expression.

He did not permit himself to interpolate whole passages of improvisation, drawing a minor note, like a silver tear, through a phrase of delicate harmony, or, as Mme. Boissier defines it, "like a cloud before the sun."

This minor tendency is a reflection of the romanticism of the composer. Parallel to the literary revolt of that date ran the revolt against the classic forms, the "civilized music." Liszt is its disciple. "He requires grandeur, vastness, immensity for his mind and his soul." The very words which Mme. Boissier used—"grandeur," "vastness," "immensity" spell for us the romantic names of Hugo and Chateaubriand.

Stock phrasings annoyed Liszt, as did

any stereotyped musical form or device calculated to cause an effect and to impress an audience. If we are to believe this frankly prejudiced eye-witness, we must admire his sincerity.

As Pleasant as a Social Call

ALL OF THIS information regarding Liszt—composer, pianist, artist—has, after all, very little to do with our main premise or with the neglected Valérie. The lesson periods seem to have been passed most pleasantly, for the most part, in the discussion of theory, the expression of Liszt's views on music or the performance by Liszt of difficult selections of such masters as Czerny, Weber, Hummel or Mayer. These amicable relations were fortified by social calls which Liszt made at the Boissier home for tea of a soirée.

In the meanwhile Valérie was spending hour after hour practicing scales, arpeggios and trills. In order to secure the perfection required by Liszt in these technicalities, at least two hours a day must be spent at finger exercises. To prevent boredom during this uninspiring practice, reading a book simultaneously with the exercise is recommended.

Horrible though outlines are, they will shoulder their way in. Resignedly, therefore, we add the following:

1. The fingers are not to be curved on the end; the flat pad of the finger is to be used.
2. All notes must have absolutely equal values. Therefore the weak fingers, thumb, third, and little fingers, need extra practice.
3. Strength of wrist movement is important.
4. Shoulder and arm movement are detestable.
5. There are three classifications which are to be mastered first. Upon these all more intricate forms are based. They are:
 - (a) Octaves.
 - (b) Tremolos.
 - (c) Double notes—thirds, sixths, and so forth.
 - (d) Single notes—scales.

Sage Advice at Twenty-one

VALÉRIE must have profited by her hours of practice, for whenever there is a comment of any sort about her, it is favorable. We are chagrined to find no mention of her reaction to praise or blame, even when Liszt expressed surprise one day at the depth of emotion displayed in her rendition of a certain composition. Usually he urged her to attempt nothing more than ingenious, naïve things, since her youth and inexperience made her incapable of more serious interpretations. (We do not know how old Valérie was at this time, but Liszt, you will remember, was all of twenty-one.)

At that age he was ardent in the search of experience to enrich his emotional capacity. Later he did not have to seek it, but at twenty-one we find him visiting such places as hospitals, insane asylums, prisons and the like in its quest. He once interviewed a man who was condemned to death. Mme. Boissier hazards the opinion that, had he not been a great musician, he would have been a philosopher or a distinguished man of letters. Moreover, his investigations were not the indications, solely of a selfish desire to benefit himself, for, subsequent to his visits, he sometimes gave charity concerts for these same poor people.

Other works on Liszt will add other incidents in his life, elaborating on some which are scarcely

mentioned by Mme. Boissier, such as his plan to study for the priesthood at seventeen, his dedication of music to the various ladies of whom he was *follement amoureux* at the ages of thirteen and fifteen, his relations with his mother, whom Mme. Boissier believes to have stolen him, so unlike are they. These intimate and informal sketches give a quite different picture than standard works, which are careful studies intended for publication. This effusion was written by a woman under the spell of his personality at the very moment when her enthusiasm was highest.

The more rhapsodies of Liszt, à la Boissier, are multiplied the more unfairness is felt in behalf of Mlle. Valérie, who, as the student, is entitled to at least a small place in the lesson discussion. But, alas, she has it not. The intensity of admiration this romantic lady had for the musician completely shadows the small form of her daughter.

But hearing a slight rustle as I write, I look toward the dictionary. Its pages seem to be fluttering even in the stillness of my room. Perhaps the little word, "freedom," is turning in her grave.

SELF-TEST QUESTIONS ON MISS REED'S ARTICLE

1. How did Liszt's personality justify the description, "temperamental"?
2. In what way were his tenets of simplicity and of perfect technic compatible?
3. What is the danger of "putting too much playing into one's music"?
4. What did Liszt recommend for enlivening the practice of scales?
5. What type of piece did Liszt advise for young students?

"The singer of to-day generally rushes before the public with a vocal equipment that would be all the better for a few more years of hard study. There is but little of the grand manner nowadays. Half-baked, and even amateur vocalism is considered quite good enough, provided it has a faithful claque in the Press and in society (chiefly in society)."—SIR RICHARD TERRY.

Left Hand First!

By W. FRANCIS POTTER

TO HIM who wishes to acquire the valuable asset of playing in his grade "at sight," THE ETUDE furnishes a monthly diet of excellent music. The student should take a piece from his grade and play it through at the first reading. Perhaps it will be necessary to play it at a slightly slower tempo than marked, and perhaps there will be mistakes, but then it is the first time, is it not? A second reading of the same grade will produce a decided improvement, and successive readings will bring facility in sight reading.

But there are and will continue to be students who must practice each hand separately and then fit both hands together. Most of these students invariably begin

with the right hand, for in most cases that hand has the melody and also is easier to the right hand. But let the beginner start with the left hand whether it contains the melody or not, practice it correctly, then fit the other hand to the left hand, and see what better results are produced.

The left hand is now secure. It has nothing new to play. And the attention of the player can be taken away to some extent from that hand.

Also, in many pieces—notice, for instance, *Poupée Valsante*, by Poldini—a little melody may be discerned in the left-hand part when it is not muffled by the stronger melodic flow of the right hand.

The Student's Repertoire

By RALPH N. B. GRAY

A BEGINNER'S book should, above all else, be interesting not only to the teacher but also to the pupil, for he is the one who must spend many hours on it before it is mastered. The book should work up gradually from the less to the more difficult. It should contain suitable scales and finger exercises so that the expense of an extra book is unnecessary.

Often, difficult problems are met with in books before the student is prepared for them. Quite often beginners' books are shallow in that they do not take advantage of the opportunity to explain musical terms at the time when the pupil can most readily put them into practice.

The pupil should be encouraged from time to time to ask sensible questions, and the teacher should do all in his power to give the student an abundant supply of knowledge.

On looking over recital programs, one frequently finds inferior pieces such as *Sparkling Brooklets* (by no particular author) and other pieces containing

technical difficulties for the particular grade but often "void and empty" of real music. Some other teachers go to the extreme and try to "show off" their pupils with the much-used Rachmaninoff's *Prelude in C# Minor*. This is an excellent piece, and beautiful when played by an artist, but that is no reason why it should be the one and only number in a student's repertoire. It is much better for the student to have at his command a small group of classical pieces which are not too difficult than one piece which keeps him practicing from two to five hours, in order to keep up an immature technic.

Many teachers overlook the opportunity of instilling musical appreciation into the pupil. Many of our students lack the talent ever to become great artists. But why not give them something they will appreciate later in life instead of the usual number of technical difficulties found in one or two concert pieces which they are likely to forget in five or ten years? Of course, more talented pupils may be treated differently.

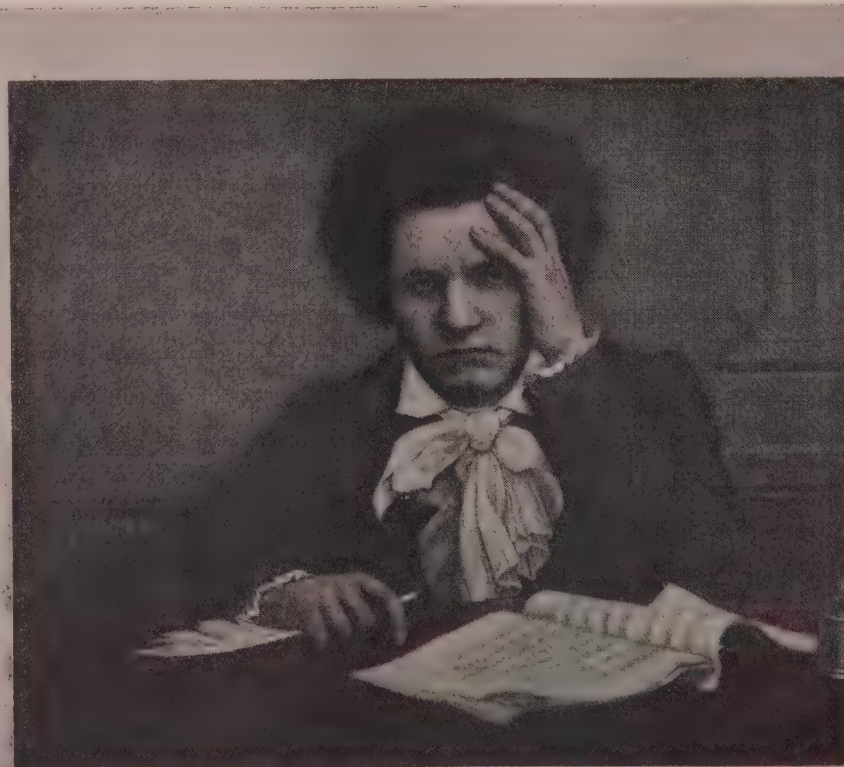
In music, as in every other profession, one should strive for a happy medium. This we can do by caring for each pupil individually and attending to his particular needs.

Little Recitals

By A. M. LINGELBACH

OFTEN the teacher and pupil can enjoy little recitals together, each one taking turns at playing the performer and the audience. As the teacher sits a little distance away and the child begins, he has his first sensation of playing before a critical, remote audience. At such a recital he plays a number of review pieces, and he may also, for fancy's sake, assume the name of some distinguished pianist whose playing he seeks to emulate.

Occasionally some friend casually drops in to listen to the playing for a few minutes. He is given a grade on his report-card for each recital, each new grade compared with the preceding one. Such praise or adverse criticism will whet his ambition to review carefully his old pieces in order to appear to better advantage before strangers.



Beethoven



VICTOR MAUREL



MATTIA BATTISTINI



LILLI LEHMANN

Three Master Singers on Preparing for a Lyric Career

This Symposium appeared first in "Le Courrier Musical" of Paris; and it has been translated from the original French, especially for "The Etude,"

By LYNNE JENNINGS ROACH

L HIS symposium was collated from the correspondence of M. Charles Tenroc, Editor of *Le Courrier Musical* of Paris, and was first presented in that journal. We valued so highly the ideas of this group of the most superlative artists of the last half century, representing respectively the acme of the art of song in Germany, Italy and France, that we have had made a special translation for our readers. The young aspirant to a career on the lyric stage—whether in concert or opera—can do no better than to ponder and digest thoroughly the advice of these whose supreme art has won the acclaim and through long years held the affection of the entire musical world.

LILLI LEHMANN

(Born May 15, 1848)

This eminent singer, one of the superlative artists of all annals of the vocal art, who has spoken so authoritatively in "My Art of Song (How to Sing)," has taken the time to write briefly and precisely certain essential points of her universally recognized style; and, from this, the young practitioners of song should find much help and inspiration. Judging from a letter that accompanied these brief reflections, the fervor and energy of Mme. Lilli Lehmann for the art of song are still ardently fresh, in fact, so much so that, during her vacation months from Berlin, she is actually teaching a course in the singing of Mozart, at the Mozarteum of Salzburg.

"Every novice in any art believes that he will achieve success rather quickly. Especially is this true in the art of singing. However, all do realize the obligation to prepare themselves in the art, either to be, above everything else, singers as well as musicians, or to master and to be able to interpret properly the text of a song. Very few people truly master even the speaking of a language. Few express themselves, even in their native tongue, without some local accent.

"For that which is to be sung, it is necessary, at the first, to know how to

articulate perfectly each letter, to know what movements the enunciation of each letter requires from all the muscles of the tongue, of the palate, of the larynx, as well as of those of the chest, of the diaphragm and of the entire abdomen.

"Moreover, it is necessary to learn to recognize the infinite variations of sound of the voice in pronouncing and combining the letters, and to distinguish between tones of the scale. Ordinarily, the ear rapidly becomes accustomed to all the faulty sonorities and to all the natural deficiencies of the language of the singer. Boundless difficulties arise from the fact that the muscles and organs accustom themselves to incorrect movements, from which one is sometimes not able, after many years or even a lifetime of effort, to free oneself absolutely. Till one has attained freedom from this condition, no difference how strict the effort required, one will never be an accomplished artist.

"It is in this foregoing condition there dwells the principal imperfection of the students of all nationalities. Only the Italians are exceptions, because of their native tongue, peculiarities of which are based on the vowels (especially the "I" and the syllable "GLI") which enable them to sing more easily.

"Everywhere one meets master artists of the theater who know how to speak perfectly, in order to be understood from the stage. But such examples, to students of singing, who have no idea of their exact defects and who even do not believe in the warnings of the master, seldom will be sufficient to convince them of the imperfection of their studies and of their talents."

LILLI LEHMANN.

MATTIA BATTISTINI

(Born February 27, 1857)

M. MATTIA BATTISTINI is at this time unique, perhaps—at all events, the most eminent representative of the Italian "bel canto." His age has by no means impaired the wondrous method that he has developed from a consummate vocal science,

and the unequalled possibilities of his voice "of which the natural beauty has been refined and made flexible through most diligent work."

Speaking recently of this great artist, Felix Weingartner concluded in these terms: "Battistini is not only a natural genius but is also a true and correct example of one who has triumphed by means of an orderly and well-directed intellect, of one whom nature has given an everlasting youthfulness. Many years have flown since first his glorious career began; but he remains always the same. This sovereign artist not only is an inexhaustible source of the highest artistic enjoyment, but also is an infallible guide that shows us the road to utmost perfection."

When this article was ready to go to the printer, news came that Signor Battistini had suddenly passed away at Rieti, Italy, on November 7, 1928.

"Dear Monsieur Tenroc,

I remember you distinctly, and I keep of you always a very pleasant, friendly, sympathetic remembrance. Also it is with a particular pleasure that I give to you a few opinions and reflections on the so-called decadence of singing, or at least, of the *bel canto*, a question at present of great importance in the musical world.

"Do I share this opinion? Yes! To my mind, vocal art, in this day, is approaching a crisis which may be attributed to several causes. In the first place, the teaching is bad (I speak in general always, because there is not a rule without an exception and the exception confirms the rule). Next, the modern composers, with their music written not for the voice but for an instrument that they call a 'voice,' and this placed among and treated as other instruments of the orchestra, are contributing very much to the continually more accentuated disappearance of the *bel canto*.

"I do not believe that the speed with which young singers sometimes precipitate themselves upon the stage is able to harm them; because, if the teacher is proficient and the student intelligent, I wager that six months are sufficient to place the voice well. Naturally, following this, it is necessary to study very much, to work in order

to perfect the manner of musical declamation and the little details which count towards the forming of the artist; but, in my opinion, the essential problem of good singing and of conserving the voice a long time, consists in the poise of it. You see, as an example, next December 11th, I will celebrate the fiftieth anniversary of my entrance upon a career as an artist; for, in spite of the various reports confirming that I had abandoned the theater, that I have made a monk of myself, and so on, all of which were stupid, until last November I did not stop singing. According to general opinion, my voice has not changed, remaining such as it was formerly.

"I beg you to accept, dear sir, my cordial salutations,

"MATTIA BATTISTINI."

VICTOR MAUREL

(Born June 17, 1848; Died October, 1923)

M. VICTOR MAUREL during the last quarter of the nineteenth century scarcely had a rival on the French operatic stage. Coupled with an exquisite art in the use of his voice, he was endowed with extraordinary dramatic powers which made his characterizations unique. Because of these qualifications Verdi chose him to create the rôle of *Iago* in his "Otello" at the La Scala of Milan, on February 5, 1887, and also the title rôle of his "Falstaff" at the same theater, on February 9, 1893, and in these parts he has had no equal.

"Dear M. Tenroc:

"Your request brings back to me that happy time when, giving to the world the great struggles for my art, I circulated through books, manuscripts, and lectures my convictions touching the progressive building, not of phonology which is the domain of physicians and physiologists, but of a true science of singing—a synthesis of past experiences of the advocates and masters of this art.

"The lack of unity of efforts in those earlier days, in view of the growing complexity of the tasks entrusted to the modern interpreters, appeared to me then as con-

fusing and dangerous. My opinion has not changed.

"This total absence of doctrinal unity, this absolute lack of a uniform professional language, as applying to vocal technique, remain always before my eyes as some of the great causes for the real phenomenon which it is convenient to call the decadence of the art of singing. The impossibility of a unity of method is evident when many are regulating and controlling vocal teaching.

"In the presence of the multiple difficulties and complexities with which the classic esthetics are proposed by modern interpreters, it is quite necessary to turn

aside teaching of the little expedients of the profession or to give them only the place they merit. The essential exigencies of our art are of an expressive order. It is at first necessary to deviate from that in order to construct and impose the technique which will allow the satisfying of the qualities of precise and comprehensive musicality.

"No longer is it deemed essential that one hold strictly and acutely to any principle; and because of this, since the beginning of the present century, the interpreters have not made more attractive to the ear the things which they love and know, the immortal masterpieces."

"VICTOR MAUREL."

Making the Most of an Exercise

By CHARLES KNETZGER

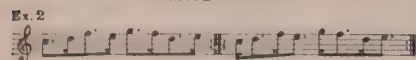
THE student of the piano has much to learn from his brother violinist, in the way of practicing exercises. Writers of studies for the latter have taken care to provide that each important exercise has a number of different bowings which are to be practiced assiduously, not for a week or a month, but for many weeks and months. Take, for example, Wohlfahrt, Opus 45 or 74. The first exercise has ten different bowings, and many pupils require ten weeks at least to master them. The Kayser studies are equally well provided with a variety of bowings and when it comes to Kreutzer, No. 2, we find editions having from twenty-five to seventy-two different bowings. Violinists spend years at this one exercise. Yet there are some piano players who imagine they are wasting time, or are not getting their money's worth, if kept at one exercise for several weeks. Pupils such as these often play their exercises and pieces over from beginning to end, blundering here and stumbling there, until they become disgusted and lay them aside. If they would only master single measures or short passages, and play a single exercise in many different ways, they would soon find great improvement in their technique. Needless to say they would derive infinitely more benefit from one exercise thoroughly practiced, with variations of dynamics, rhythm, and touch, than by practicing a whole volume of studies in an aimless, desultory way.

Let us see what might be done with a very simple, five-finger exercise, by way of variation.

Variations in Rhythm.



Dotted Notes.



Slurring the Notes.



Staccato.



"The subject of modern music has been worn threadbare. There is little new to say about it because so little that is worthwhile is being written at present. It seems to me that most modern composers the world over fall into three groups. First, there are the imitators of the French. They are turning out music that is bad Ravel or second-hand Debussy. What they write is at best but a feeble echo of these masters. The second group bases its compositions on the native music of the country, raising the old folk music to the dignity of the concert hall. The third should not be writing music at all. Its efforts are entirely insignificant."—HEIFETZ.

Staccato and Slurs.



Crescendo and Diminuendo.



Using Repeated Notes.



Holding the First Note of Each Group.



Accenting First Note of Each Group.



Accenting First and Third Notes of Each Group.



Arranging in Triplets.



First Group Legato, Second Staccato.



Transposing a Half-Step Higher.



A Whole-Step Higher.

This exercise with all its variations may be played in the twelve major keys, using the same fingering throughout. The examples given by no means exhaust the possibilities of the study, and an ingenious pupil will try to invent others suitable to his needs. For example, he might play the first half of the exercise diminuendo, the second half crescendo, then increasing from soft to loud, or from loud to soft. The slurs and accents may also be varied in different ways. A pupil who follows these suggestions in practicing his exercises will undoubtedly improve his technique in a short time and will realize the truth of Sydney Silber's aphorism in his "Reflections for Music Students": "Variety (rhythmic and dynamic) is the spice of pianistic life."

A Famous Method in Touch

By IVA DORSEY-JOLLY

THE general rule for holding the hand is to curve the fingers and lift them as high as possible. In extreme raising of the fingers one gets the strength simply from the fingers. While lifting the fingers moderately high, the muscle from the whole arm comes to bear upon it. The tone, too, is entirely different. Extreme lifting of the fingers and striking with force stiffens the wrist and produces a slight jar in the hand, which cuts off the singing quality and causes a sharp, quick tone. But, letting the fingers just fall, it is fuller and gives a singing tone.

Deppe emphasized in his teachings, "Don't strike, but let the fingers fall. At first the tone will be nearly inaudible, but with practice it will gain every day in power."

When the fingers are lifted so high, the tones cannot be bound so perfectly together, but there is always a break. In practicing very, very slowly at first, listen to every tone and carry it over to the next one, and do not let any one finger get an undue prominence over the other. This requires patient and endless practice; but one will feel amply repaid in the difference in the quality of the tone.

Deppe not only insisted upon the fingers being as curved as possible, so that the pupil played exactly on the tips of them, but he also turned the hand very much out,

so as to make the knuckles of the third and fourth fingers higher than those of the first and second; and as he did not permit him to throw out the elbow in doing this, the turn had to be made from the wrist. The thumb, also, was slightly curved and quite free from the hand. Many impeded their execution by not keeping the thumb independent enough of the rest of the hand. The object of turning the hand outward is to favor the third and fourth fingers and to give them a higher fall when they are lifted. This strengthens them very much.

After practicing the five-finger exercises on the foregoing principles, and practicing to lift each finger and let it fall with a perfectly loose wrist, proceed to the scales. Begin with E major as being the most useful. Play the scale slowly with the right hand first.

Begin the scale in the middle of the piano and play up three octaves with the right and down three octaves with the left hand. Play each hand separately at first and very slowly, and then both hands together in contrary directions, gradually quickening the tempo. After that, use thirds, sixths, octaves and other variations.

Practicing faithfully in this way, a lightness, swiftness and smoothness of execution, as well as sureness and elegance, will be the result.

What Are "Grace Notes"

By DR. ORLANDO A. MANSFIELD

"GRACE notes" is an English term used to denote tones or notes added to a vocal or instrumental melody for the purposes of embellishment or decorative effect. In the seventeenth century these graces or ornaments were supplied by the performer at will. Later on they were written out as small notes or denoted by signs. Today they are almost always written out in full-sized notes exactly as they are intended to be performed, while their extemporaneous introduction into modern music is as rare as it was frequent in the seventeenth and eighteenth centuries, this being due not only to a change of style or fashion in musical composition but also to the increased sustaining power of most modern keyboard instruments, especially the pianoforte, as compared with the harpsichord or clavichord.

Grace notes are not essential to the melody or harmony; but their value is

almost always taken out of the note they precede and not out of the one they follow. Amongst the most important graces are the appoggiatura or leaning note, generally a degree above the principal note, the acciaccatura, or crushing note, generally differing from the appoggiatura by having a stroke through its stem, the turn, a group of from three to five notes circling round the principal note, the upper and inverted mordents, comprising the principal note followed by the degree above (in the case of the upper mordent) or the degree below (in the case of the inverted mordent) and the principal note repeated, and the shake, a rapid alternation of the principal note and the degree above it.

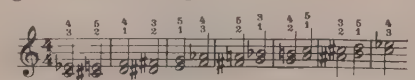
There are many other kinds of grace notes too numerous or unimportant to be mentioned here while an almost incredible number have become entirely or practically obsolete.

Mastering Double Chromatic Thirds

By W. FRITHCHOF ERLANDSON

FEW exercises pay better returns for the time spent on them than do the chromatic thirds. Every finger is brought into use, and in an almost equal degree. A well-known teacher once said, "When any pianist can play these with the utmost velocity and clearness, he can play the piano."

The fingering for the right-hand is here given for the complete octave.



This should be practiced through two octaves, the second octave, of course, repeating the exact fingering of the first.

When descending the fingering will be:

4 5 4 3 5 4 5 3 4 5 3 5 4
3 2 1 2 1 3 2 1 2 1 3

Chromatic thirds appear almost exclusively for the right hand. However, they are most beneficial for developing the fingers of the left hand. The left hand, when ascending, will use the fingering given for the right hand descending; and the left hand, when descending, will use the fingers in the order marked for the right hand ascending.

These chromatic thirds should be played *legatissimo*. The upper and lower notes should be practiced separately, with their correct fingering, before being attempted as thirds.

"If the Steinach theory is right, some day scientists may inject fish glands into concert performers to make their scales perfect."—MUSICAL COURIER.

A New Understanding of Italian Terms of Musical Expression

By R. DRIGO

Richard Drigo, the popular composer, received his early education and made his first success in his native Italy. As a pupil of Paolo Serao, he won the Diploma for Composition and Conducting, at the Conservatory of Naples. After gaining some name as a conductor of opera in Italy, he transferred his activities to St. Peters-

burg, where he became popular as a conductor at the Imperial Opera House. As a composer, Mr. Drigo has been prolific in almost all the musical forms, from simple songs and instrumental pieces to ballets and grand operas. He is best known in America for his piano compositions. This is his first article to appear in America.

EVERY MUSICIAN realizes that one of the first considerations, in interpreting the work of a composer, is to divine his idea so far as it is possible to do so from the signs that he has put upon paper. Very probably if the performer could have the opportunity of the composer sitting beside him for a few hours while he studies the preparation of a piece for public performance, he would get many ideas that it would be impossible to crowd upon paper.

The mere notes themselves, and the Italian terms used as a means of imitating expression, are, after all, somewhat limited in their ability to express the finer shades of thought and emotion which make up the real soul of music. In recent years publishers in many countries have gone so far as to introduce terms in the native tongues of the composers. Thus we are adding to the original Italian terms many others in German, French, English, and various languages, which, unfortunately, demand retranslation and often lead to great confusion. If this practice were to be continued, it would be just as rational to introduce terms written in strange alphabets, such as the Russian, the Greek, the Japanese, or goodness knows what, until in the end we would have marks on the printed piece that would have no significance whatever to the performer.

The International Italian

THE USE OF Italian terms, as a kind of international code on printed music, doubtless came from the fact that the art of music developed more rapidly, through ecclesiastical influences, in Italy than in any other country, and composers of ancient times were therefore influenced by the marks of expression and tempo which appeared first in the Italian language. It is also doubtlessly true that the beauty of the Italian tongue served to preserve this language in its position in music.

It is not generally known that in the earliest times the names of dances, such as the allemande, courante, sarabande and gigue were used not so much to designate these pieces as dances as to give the performer a relative idea of the tempo and the style, to tell him how fast or how slow the piece was to go. There have been many compositions with these marks which vary considerably from the form of the original dances. However, the terms we have mentioned were considered sufficient designation for the players in the early days of music.

Early Time Indicators

ABOUT THE END of the 17th century, several French musicians and mechanicians endeavored to contrive an apparatus to determine the exact musical measure of time. Among other musicians Loulié invented in 1696 what was known as the musical Cronomètre. About the same time the Parisians, LaFillard and Harrison, produced what they called "Horloges Nautiques." The latter invented a little machine which seemed to answer the purpose of the metronome, but it could not be adopted on account of the prohibitively high cost of manufacture. In 1782 another

watchmaker, Duclous, invented the Rythmomètre, which was welcomed by many distinguished musicians of the time.

Finally in 1784 Benaudin invented a clock mechanism with a pendulum for the same purpose. This invention was recommended by German musicians as a means for determining the rhythm; but up to this time there had been no apparatus which would convey the beat to the ear. Ihlenburg, Chiappani, Mahagoni, and Pinfold invented pocket metronomes; but these had no practical value because they would not permit one to distinguish any movement. Their main advantage, however, was that of being inexpensive.

The Metronome Born

THE METRONOME as we know it was invented by a man named Winckel of Amsterdam. Another inventor known as Stoeckel improved it, and Maelzel, who was born in 1775 in Ratisbon, and who died in America in 1838, perfected the instrument about 1815, and gave it his own name, "Maelzel's Metronome," which is now abbreviated to the two letters we frequently see in music, M. M.

The advantage of this particular instrument is that, while the pendulum is visible, one can also hear a little click fixing the beats. Maelzel took as a unit of measure

one minute of time. By the adjustment of the weight upon the pendulum, the beats may be increased from 40 to 208 each minute. The little pyramidal box, so well known to all of us, has seemed to have stood the test of time. There have been a very great many different modifications of the idea produced by other inventors from time to time. The chart on the metronome has continually been subjected to criticism, because of the Italian terms put opposite the numbers. These have only a relative value and often confuse the pupil. The pupil should understand that when the weight is placed on the pendulum at 60 the metronome, if in correct order, is supposed to be moving at 60 beats to the minute, or one beat to each second. If the weight is advanced to 120 the pendulum and the click are going at the rate of 120 beats per minute or two beats per second.

The Speed Chart

THE THIRTY-NINE indications on the chart comprise all necessary gradations of musical pace. The gradations run from 40 beats to a minute to 208 beats to a minute. Thus the composer places at the beginning of his composition the unit of his beat, then an equality (=) sign, and afterwards the metronomic num-

ber, thus: $\text{♩} = 40$; $\text{♩} = 208$; $\text{♩} = 104$.

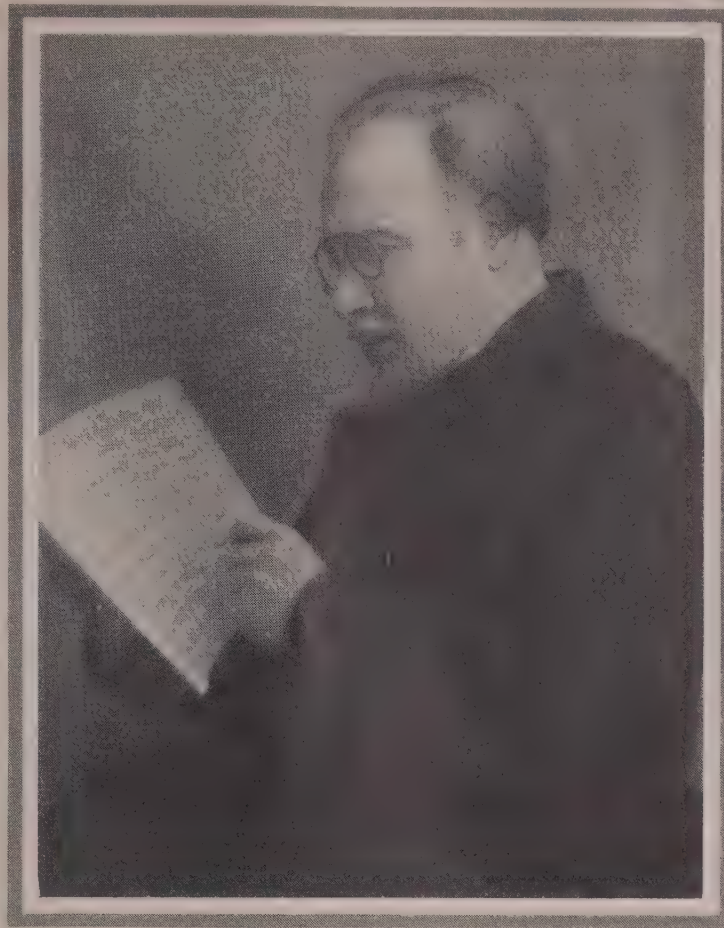
The practical working out of this is as follows: Let us suppose that we have a composition with the signature 4/8 and the eighth note is used at the speed of 80. This means that for each beat of the measure there is one beat of the metronome, set at 80. Now, suppose that, instead of this, the composer had chosen to place $\text{♩} = 40$. Then there would have been two eighth notes to each beat of the metronome and the tempo would have been just exactly the same. Now in marking a piece in 6/8 time, it is usually the custom to take the dotted-quarter note as the unit of measure. Then, if a dotted-quarter note equals 60, this means that every beat of the metronome would indicate the time of a dotted-quarter note, or half of the measure. Thus the metronome would click twice to the measure, and there would be three eighth notes to every beat.

The Careless Composer

IT IS the observation of all trained musicians that many composers make the error of marking the pace of the piece carelessly in Italian musical terms. It is here that the metronomic accuracy is important. Many composers—and, indeed, many musicians—have anything but a definite knowledge of Italian musical expressions, although these expressions are uniformly adopted and therefore should be much more carefully studied.

The spirit of rhythm is something that is very vital and cannot always be communicated through the metronomic term. Bach laid great stress upon the spirit of the rhythm, but great carelessness has arisen through the confusion in determining the proper musical pace. Different composers sometimes give the Italian musical terms quite varying significance; and it sometimes happens that the same composer employs the same term not always for the same purpose. Cherubini and Clementi evidently were greatly confused as to the meaning of *Allegro*. One marks *Allegro* with a tempo of a half note equaling 50, and the other marks *Allegro* with the same note equaling 126. Cramer, in one of his works, used the word *Moderato* and at the same time gave the metronome marking as $\text{♩} = 63$, and then as $\text{♩} = 116$. Méhul placed *Allegro* at the head of one of his compositions, marking the metronome time, $\text{♩} = 96$; whereas Clementi used the same metronome beat, $\text{♩} = 96$, and indicates the piece as *Presto*.

Paër: *Allegro moderato* $\text{♩} = 50$; $\text{♩} = 80$
Méhul: *Allegro moderato* $\text{♩} = 72$; $\text{♩} = 88$
Clementi: *Allegro* $\text{♩} = 54$; $\text{♩} = 50$
Méhul: *Allegro* $\text{♩} = 96$
Cherubini: *Allegro* $\text{♩} = 112$; $\text{♩} = 126$; $\text{♩} = 72$
Berton: *Allegro Molto* $\text{♩} = 96$
Spontini: *Presto* $\text{♩} = 72$; $\text{♩} = 88$
Beethoven: *Presto* $\text{♩} = 152$; $\text{♩} = 176$; $\text{♩} = 224$



R. DRIGO

Clementi *Presto* $\text{♩} = 96$

Cramer *Presto* $\text{♩} = 116$

Cramer *Allegro agitato* $\text{♩} = 66$

Cramer *Allegro non tanto* $\text{♩} = 134$

Cherubini *Andantino* $\text{♩} = 76$, $\text{♩} = 104$

Catal *Andantino* $\text{♩} = 126$

Cramer *Moderato* $\text{♩} = 63$, $\text{♩} = 116$, $\text{♩} = 100$, $\text{♩} = 252$

Vieux *Andante* $\text{♩} = 42$

Pacini *Andante* $\text{♩} = 50$, $\text{♩} = 120$, $\text{♩} = 112$

Berion *Andante* $\text{♩} = 152$, $\text{♩} = 100$, $\text{♩} = 300$

Pacini *Lento* $\text{♩} = 120$

Here are a few very striking variations that may be discovered in the compositions of the different masters, where they have used a radically different metronome marking for a similar Italian musical term. Possibly some of these markings may have been editorial or printers' mistakes. Certainly, in some of the Czerny compositions, the marking seems to indicate an impossible speed, something that could not be achieved by a musical contrivance, let alone the human brain and hand.

Marking Approximate

THE METRONOME MARK at the beginning of a piece should serve to indicate its approximate pace. It should always be remembered that the Italian term referring to speed may be modified by adverbs, which may vary the original meaning of the term quite considerably. For this reason, every earnest student should provide himself with a reliable dictionary and form the "dictionary habit" of investigating the real meaning of Italian terms. The composers gave great thought to these matters, and they certainly deserve the respect of the individual performer, especially of the student who is learning how to do things in the very best possible manner. For instance, *andante* may appear as *andante maestoso*, *andante funebre*, *andante languido*, *andante appassionato*, *andante marziale*, *andante sostenuto*, *andante ben ritenuato*, *andante pesante*, *andante solenne*, and *andante*.

Similarly also we may have *andantino* or *allegretto* with the following adverbs: *grazioso*, *semplice*, *amoroso*, *giocoso*, *tranquillo* and even *calmo*. *Allegro* may appear as *allegro festoso*, *allegro brioso*, *allegro selvaggio*, *allegro inedito*, *allegro agitato*, *allegro deciso*, *allegro violento*; and *presto* may appear as *presto vivo*, *presto precipitato*, *presto irruente*, and so on.

There are certain combinations of these time terms and adverbs which are, of course, impossible. *Andante* can never be *brioso*; *presto* can never be *funebre*.

There are, it should be remembered, three principal terms: *largo*, meaning slow; *andante*, derived from the Italian word meaning going, and indicating the middle pace; and *allegro*, meaning rapid. In order that there may be a more appropriate definition of the meaning of these terms, I have attempted to classify them as will follow. Of course, even these are subject to variation and modification, but they do at least represent a mean or standard for compositions, with four beats to the measure, the unit being a quarter note.

Common Musical Terms	Definition	Metronome Marks
<i>Grave</i>	Very slow and solemn	$\text{♩} = 44$
<i>Largo</i>	Very slow and majestic	$\text{♩} = 48$
<i>Larghetto</i>	Not so slow as <i>Largo</i>	$\text{♩} = 50$
<i>Lento</i>	Slow	$\text{♩} = 52$
<i>Adagio</i>	Slow	$\text{♩} = 54$
<i>Andante</i>	Gone without haste	$\text{♩} = 60$
<i>Andantino</i>	Less than <i>Andante</i>	$\text{♩} = 66$
<i>Moderato</i>	Moderate movement	$\text{♩} = 80$
<i>Allegretto</i>	Rather fast	$\text{♩} = 100$
<i>Allegro</i>	Fast, lively	$\text{♩} = 116$
<i>Vivace</i>	With rapidity and life	$\text{♩} = 126$
<i>Presto</i>	Very brilliant and lively	$\text{♩} = 144$
<i>Prestissimo</i>	With more life than <i>Presto</i>	$\text{♩} = 184$

There is always a fear among teachers that the use of the metronome will produce mechanical playing. This is exceedingly rare, although, of course, no pupil should keep the metronome going incessantly. The time sense should be developed in the pupil's consciousness; and the metronome should be employed merely to set the metric pattern.

The great master painter makes many variations in the lines and curves; but he must establish a consciousness of a straight line, of a perfect circle, and the proportions of perspective, before he dares to venture away from them. A strong sense of rhythm and of regular meter is one of the greatest assets of the student.

SELF-TEST QUESTIONS ON MR. PRIGGS' ARTICLE

1. What is the first consideration in the interpretation of the work of a composer?
2. In what way did Italian become an international language for musical terms?
3. Who were the first to invent devices for regulating time in music?
4. When was the Maelzel metronome invented?
5. Are terms and marks employed by composers always technically correct?

Studio Score Card

By EVELYN VORRESS

	Score		Score
Teacher with at least one degree or standard diploma	20	Baton and knowledge of how to use it	10
Piano (good) tuned and in condition ..	20	Drum sticks	5
Second piano	10	Racks for ensemble (music stands) ..	10
Each other instrument or teacher's ..	10	Watch or clock	10
Thorough voice	5	Ready pen and pencils	10
Dictionary	10	Ruled music paper	5
Vietrola with good records for imita- tion and appreciation	15	Grade book	10
Metronome	10	Pupil's cards	5
Blackboard with permanent staffs	15	Catalogues filed for pupil's use and reference	10
Library ..	10	Sight reading material	10
Subscription to each good music maga- zine	5	Each set of good flash cards	5
Telephone	5		
Pupil's telephone numbers	5	Total (approximately)	275
Schedule card up-to-date	10	Good	250
Good lighting (day)	15	Average	150
(Night)	15	Poor ..	100

How to Develop the Sense of Rhythm

By ALICE M. STEEDE

THE TWO great essentials of Piano-forte playing are tone production and rhythm. The development of the latter, the sense of rhythm, is within the power of every pupil and is the topic to be considered herewith.

Generally speaking, eight notes, especially the dotted eighth followed by a sixteenth, present the first serious difficulty to the small beginner. It will be the more quickly mastered if the pupil taps out the rhythm before he attempts to reproduce the required sounds on piano or violin. If the teacher plays the phrase two or three times over first the pupil will have very little difficulty in indicating the rhythm. The process really saves time, as it divides the difficulties for the pupil and so fulfills the precept, "One thing at a time." Indeed, this habit of tapping out intricate rhythms should be encouraged, as it forms an invaluable aid to correct playing.

For technical purposes, the trill on adjacent fingers gives excellent results. But, when it is played on notes of the same length, it is extremely monotonous and the pupil will often find some excellent reason for omitting it from his daily practice!

The following rhythms, for the application of which the writer is indebted to the musician and teacher, Mr. Paul McNeely, of Seattle, Washington, should form part of the "Daily Dozen" of every pupil.

They should be worked out in five finger position in every key, and can with great advantage be applied to the major and minor scales, adhering, of course, to the correct scale fingering and also to the various forms of the arpeggio.

These rhythms can be applied, with truly remarkable results, to passage work of all kinds. Take, for instance, the difficult running figure of the left hand of the *Rondo* of the Beethoven "Sonata in Eb," Op. 27. The rhythm of each four-note group is successively altered. Instead of playing four sixteenth notes it is to be practiced

(1) and (2) This device

adds an interest to the practice of such passages and is a veritable short-cut in obtaining a smooth and accurate rendering. Three note passages can be altered in exactly the same way, and staccato touches may also be employed.

Of course, we are all aware that when Mark Hambourg deplores the lack of rhythm in so much of the immature playing of the day, he does not refer to anything so elementary as incorrect time or notes. He is thinking rather of the feeling of sweep and balance, of phrase against phrase and section against section throughout the composition. Just as the multiplication table and the first principles of geometry lead on to the mysteries of higher mathematics, so is the tapping of the simple phrase linked up with the majestic rise and fall of the tone waves of a Brahms Rhapsody or a Beethoven Symphony.

Examination Day

By SID G. HEDGES

Don't get up specially early. Don't change any of your habits. Make it as normal a day as possible.

Have confidence in yourself!

Say to yourself, "Of course I can do it!"

Get to the college fairly early in order to get into its atmosphere. Don't get silly and nervous.

Have confidence in yourself!

Say many times, "Of course I can do it!"

Remember that the examiners are quite ordinary human beings who had a good breakfast, like you, and are probably wondering what they will get for lunch.

They have not the slightest intention of eating you. Quite conceivably their wives scold them if they play the piano or fiddle at home when the children are asleep.

Have confidence in yourself!

Keep on saying, "Of course I can do it!"

Don't trouble about them listening to you. Just play your music because you enjoy doing it and want to give those men a treat.

Have confidence in yourself!

Repeat ever so many times, "Of course I can do it!"

And you'll get through! A right sense of confidence commands success.

An Aid to Sight-Reading

By NORAH SMARIDGE

The problem of having on hand sufficient material for sight-reading for pupils of all grades is one that frequently confronts a teacher. One teacher overcame it in this way. She gathered together all the old music which had accumulated in her music-room and sorted it, grading it according to difficulty. Next she bought several large-sized blank drawing-books and a jar of paste.

She cut out from the pieces passages

of four to five lines. To the passages cut from the middle of the piece she added the time signature. She pasted these short passages into her blank books, making one book for beginners, another for intermediates and another for advanced pupils.

Reading several of these short passages, with the variety or keys, time signatures and styles, was found to be far more beneficial (and incidentally more enjoyable) to the pupil than reading an entire piece

"Music is such an absorbing study, and taken professionally it uses up so much energy and mind power, that it is difficult, I know, sometimes to keep up interest in many other subjects at the same time, especially during student years. But I am certain that it is an inestimable advantage to the virtuoso to have his brain alive to every branch of intellectual endeavor. For the broader and more enlightened is his vision of life, so much the finer and profounder his own art will become." — MARK HAMBURG.



LYRE AT THE TIME OF RAMESES

Music in the Bible

By HON. TOD B. GALLOWAY

Judge Galloway's broad experience and rich human outlook contribute musical interest to his very readable articles upon varied musical subjects. "Music in the Bible" is one of his most engaging discussions.



ANCIENT EGYPTIAN LYRE

KNOWING THE effect of music upon the emotions, it is but natural that we should find, interwoven like a golden thread through all the Bible, its associations with religion. As music and rhythm are inseparable and as both are ingredients of war, it follows that in the life of the nations of that period music was as much a part of war as of worship.

Unfortunately in the pursuit of the music in the Bible we are not aided, as in other ancient nations, by the discovery of artistic treasures or relics which give us sculptured or pictured scenes such as we have of Babylonian, Assyrian and Egyptian life. The Hebrews were forbidden to make "any graven image or the likeness of anything that is in the heavens above or the earth beneath or in the water under the earth," and however lax they may have been at times in regard to the other commandments, the fourth was literally obeyed. For example, while the names of their musical instruments are preserved, the actual remains (except for what Rome has handed down in the way of sculptures of the sacred trumpets, the seven-branched candlestick and the table of shew-bread on the arch of Titus) are altogether lacking.

Even despite the Divine command the repeated and thorough devastations of Jerusalem and the total destruction of the Temple would have swept out of existence all the sacred instruments and such records of music as may have existed. These facts together with the great dispersion of the Jewish people help to explain the condition that the world has to rely on the Scripture and on tradition for such knowledge of Hebrew music as it possesses. Tradition in this case is not reliable for, since the dispersion, the Jewish people have borne the impress of the peoples by whom they have been surrounded, and their music has been correspondingly affected.

Father Jubal

TO THE SCRIPTURES, then, we must look for our most reliable information. Early in *Genesis* we find the first mention of musical instruments is that Jubal "was the father of all such as handle the harp (*kinnor*) and organ (*ugab*)."¹ The exact nature of the harp here referred to we can only guess at by the way the same word is used frequently throughout the Bible and by a comparison of such records as exist of similar instruments used by other contemporaneous and neighboring nations which excavation and research have brought to light. We know that it was a stringed instrument, probably some form of lyre, with which the Jewish people were familiar. It was the most prominent stringed instrument which ac-

curred in the richest collection of sacred poetry the world has ever known, the *Psalms*; it was played upon by Luban, the Syrian, and by David, the Shepherd Boy; Job mentions that "his harp was turned into mourning," and the captive Hebrews hung theirs on the willow trees by the waters of Babylon.

Perhaps the harp is the instrument most closely associated in the Christian mind with the Bible, for Art has depicted the Angels in Heaven as playing upon them and has connected it with many early church legends and beliefs.

If the harp has Christian associations, surely the instrument sacred to the Jews is the trumpet. It is given prominence in that scene of awful majesty on Sinai as set forth in *Exodus*; "and it came to pass on the third day in the morning, that there were thunders and lightnings and a thick cloud upon the mount, and the voice of the trumpet exceeding loud; so that all the people that was in the camp trembled." . . . "and when the voice of the trumpet sounded long, and waxed louder and louder, Moses spake, and God answered him by a voice." Again its notes ring forth in the prophecy of Zachariah: "And the Lord shall be seen over them, and his arrow shall go forth as the lightning: and the Lord God shall blow the trumpet and shall go with whirlwinds of the South."

The trumpet is the instrument most frequently referred to as used by Divine com-

mand. By its use under the command of Joshua the walls of Jericho fell. Gideon with his combination of trumpets and lamps put the Midianites to flight, and Saul and other of Israel's warriors used it against their enemies. Not only in warfare but in times of rejoicing and thanksgiving, of prayer and festival, its use is constantly spoken of.

The First Wind Instrument

THE SHOPHAR, the simple ram's horn, is the oldest wind instrument in present use in the world. Since the time of Moses it has been used continuously and is today sounded in the Synagogue at New Year's and the Feast of the Atonement. The *Talmud* gives the reason for its sounding at New Year's to remind those who hear it of the Creation, Penitence, the Law of the Prophets who were as watchmen blowing trumpets, of the Temple, of the binding of Isaac, of Humility, of the gathering together of Israel, of the Resurrection and of the Day of Judgment when the Trumpet shall sound for all.

In the Bible three different words are used in connection with the trumpet, showing that there was a variation in kind and construction of the instrument, but the Shophar was the one which was used most frequently. Rabbinical tradition holds that the calls as today played in the Synagogue are identical with the trumpet sounds used in the Temple and ordained by Mosai-

law as set forth in *Numbers 10: 1-10*. The sounds produced by a good shophar player are clear and thrilling. In the Bible various references are made to these shophar calls, and tradition holds that those now in use are rightly liturgical.

The early mention of Jubal in connection with the harp also records that he was father of the organ, or *ugab*, thus showing that he was the parent of wind as well as stringed instruments. Just when man learned to produce sounds by blowing upon reeds and into hollow wood and metal is wrapped in the clouds of antiquity, but we do know that it has existed since the beginning of all peoples of whom records have been preserved.

When Pan First Piped

FROM SUCH simple beginnings like the Pipes of Pan has evolved that glorious instrument which through the ages has made lofty cathedrals and churches to reverberate with a concord of sweet sounds. The organ spoken of in *Genesis* was undoubtedly a collection of pipes of the simplest character. But, knowing how the Jews adopted improvements in stringed instruments from their neighbors, we may justly assume that, in the case of the organ as time went on, it developed in form and power.

When Job says, "Rejoice at the sound of the organ" and again when he refers to "my harp also is turned into mourning and my organ into the voice of them that weep" it had become an instrument of peace and character. It is interesting to know that the Chaldean shepherds played upon similar instruments two thousand years ago while watching their flocks by night. Today Neapolitan peasants play on rustic reed pipes for nine days preceding the great church festivals of the *Madonna Luminata* and the Nativity.

When Jacob warned by the Lord fled from his father-in-law, Laban the Syrian, he was overtaken by the latter who rebuked him saying, "Wherefore didst thou flee away secretly, and steal away from me; and didst not tell me, that I might have sent thee away with mirth, and with songs, with tabret and with harp?" (*Genesis 31: 27*). After the destruction of the hosts of Pharaoh we read in the Song of Moses: "And Miriam the Prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and dances. And Miriam answered them, Sing ye to the Lord, for he hath triumphed gloriously." These are the first Biblical references not only to singing and dancing but also to two musical instruments, the tabret and timbrel.



DAVID PLAYING BEFORE SAUL

hand drums similar in construction, from which in later times evolved the modern tambour or tamborines.

It must be remembered that, in attempting to learn what instruments were familiar to the Hebrews of Biblical times, we are embarrassed by the fact that the learned translators of the Authorized Version used various words when they evidently referred to the same instrument. For example in translating the word "nebel" no less than four different terms are used, psalter, psalms, lute and viol. The first is the most common in the Authorized Version and Stainer says "is no doubt the most correct translation of the word if the word is understood in its true sense as a portable harp."

Also we find English words in the translation which could not possibly refer to the kind of instrument known in ancient times. It is only by careful comparison of the circumstances and conditions under which the word given to a certain instrument in our translation is used that we can approximate its correctness.

"The High-Sounding Cymbals"

THE USE of cymbals we know were of very ancient Asiatic origin and in the Bible were frequently mentioned, but always only in connection with religious ceremonies. As, for example, when David prepared a place for the Ark of God: "And David spake to the chief of the Levites to appoint their brethren to be the singers with instruments of music, psalteries and harps and cymbals, sounding by lifting up the voice with joy." And again when Solomon inducted the Ark into the Temple, on the occasion when the good King Hezekiah restored the true worship and in other instances, we find cymbals were used only on solemn occasions in connection with religious rites.

In the aforementioned passage from *Chronicles* and elsewhere, the words harp and psalter are used together indicating that, though they both belonged to the harp family, there was a difference between them. One commentator suggested that the reason for this is that, as the harp like every other musical instrument undoubtedly improved from time to time, the psalter was of more highly developed construction, possibly more akin in form to the guitar.

To make mention of all the various instruments which figure in the ceremonies, pageants and daily life in the Bible is impossible here, but a superficial glance at the old Testament shows the devotion of the Hebrew people to music both instrumental and vocal. While sacred writers look at everything from a religious standpoint, yet we learn that ancient

people practiced music not only in the Temple but at home, in tents and in the fields, indeed, wherever their nomad existence found them.

The Teacher's Teacher

IT IS SUPPOSED that the Hebrews derived their music from the Syrians. Certainly they had musical knowledge before their sojourn in Egypt. The Alexandrian Jew, Philo, says that Egyptian Priests taught Moses arithmetic and geometry and gave him a knowledge of rhythm, metre and music. This is quite probable, and we know that the children of Israel when they escaped from Egypt brought with them their musical instruments and sang and played before the Lord in rejoicing.

Hebrew music was undoubtedly shrill, loud and piercing, far removed from modern sweetness. This we can gather from the warlike character of the people, from their instruments which were constructed rather for noise than for concord and from our knowledge of the music of all Oriental peoples.

As to how far the Hebrews of the Bible had advanced in vocal music and whether they had attained a greater proficiency than their neighbors in the rendition of songs, we unfortunately are ignorant. And unless the excavation of ancient sites in Palestine now being carried on should reveal some data we shall be obliged to rely on what we can imagine or infer from the Scriptures or upon that still more uncertain source, tradition. That their vocal music was like their instrumental, warlike, descriptive and vehement we can readily surmise. There is no evidence of any other than unison singing. While, like all Oriental music, we may suppose that a sort of rude harmony was acquired, we have no basis for supposing the existence of concerted singing as we have it.

However, admitting that we cannot accept all the statements of religious writers and allowing for the exaggerations in the historical books of the Bible, we realize that the consecration of music to the service of religion manifestly must have led to its being developed and cultivated with great zeal and earnestness.

The Sacred Chant

FROM EARLIEST times poets have sung to harp or pipe accompaniments. As today the Arabs recite their sacred Koran in a sort of chant, so must the prophets and poets of the Bible have delivered their messages, which were later incorporated into the solemn service of the Temple. Today in the East a leader renders one strophe or stanza which is several times repeated three, four and even

five tones lower. Probably the musical instruments as in Oriental countries were tuned to the voices of the singers on the same note or in the same octave.

How effective and impressive, almost overpowering, the massed sound must have been! We read, for instance, of the ceremonies at the time of the induction of the Ark of the Covenant into the Temple of Solomon (II Chronicles 5:12, 13). "Also the Levites which were the singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren being arrayed in white linen, having cymbals, psalteries and harps, stood at the east end of the altar, and with them an hundred and twenty priests sounding with trumpets:

"It came even to pass as the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord; and when they lifted up their voice with the trumpets and cymbals and instruments of music and praised the Lord."

In such a scene of religious fervor and solemn consecration may we not believe that the lips of the singers were touched with divine fire while their voices and the music of the instruments ascending in the wreaths of incense became the outpouring of true reverence and holy joy?

Professional sacred music like the *Psalms*, the *Lamentations*, parts of *Job*, the *Songs of Solomon* and others were learned and rendered by families of singers in the Temple singing either in chorus or antiphonally, and the congregations joined only in responses like "Amen," and "Hallelujah."

While the melodies undoubtedly had the great freedom of Oriental music, they were earnest and majestic declamations of Scriptures, prayers and praises.

Songs of Zion

THE BLIGHT which fell upon Israel with the destruction of the first Temple and the seventy years of foreign servitude swept away all means of discovering how this music was rendered at the time of the first Temple. During the Babylonian captivity "The Songs of Zion" became a part of the religious exercises of the exiles, and, after their return, through the direction of Ezra, an elaborate musical service was in use in the new Temple. From that time on the service, as prescribed in the Talmud clearly defined, has been followed in the Synagogue except where tradition has been modified by extraneous circumstances and surroundings.

The word *Selah* which occurs not less than seventy-one times in the *Psalms* and three times in the *Book of Habakkuk*, nearly always indicates, according to most commentators, some musical direction. The

most convincing explanation is given by the Rev. E. Capel Cure, of England, who made an especial study of the poetical and musical allusions in the *Psalter*.

Selah!

A DIRECTION for a musical interlude for the definite purpose of allowing an illustration in sound of the words sung is Rev. Cure's explanation of this term. Such a sound picture at once delays and sustains the imagination, impressing the ears and minds of the listeners with the majesty and beauty of the words sung. The musical interlude was not always what is known to modern critics as "pure music." "Where it separates stanzas it may be mere sound appealing by the beauty of its melody or combination of instruments: more often it represents what we now call 'program music' and is consciously and deliberately descriptive of the text which it accompanies."

The author then shows by quotations from various *Psalms* how there were flight, storm, sacrifice, war and other motives which, when *Selah* was indicated, were produced by the players on the appropriate instruments. "In this interpretation of the word, *Selah*, it will be seen that no excessive demand is made on the technic or resources of primitive performers: but, while every effect was produced by the simplest means, the instrumentalists of the Temple did for the singers what the artist does when he adds color to the outline. In fact so much do some of the *Psalms* depend upon their instrumental performance that many of the phrases are only intelligible with the due understanding of their *Selahs*. In all cases where the *Selah* is not a mere musical passage between the stanzas, the interludes deepen the glowing intensity of the words as much as Wagner's music glorifies his libretti."

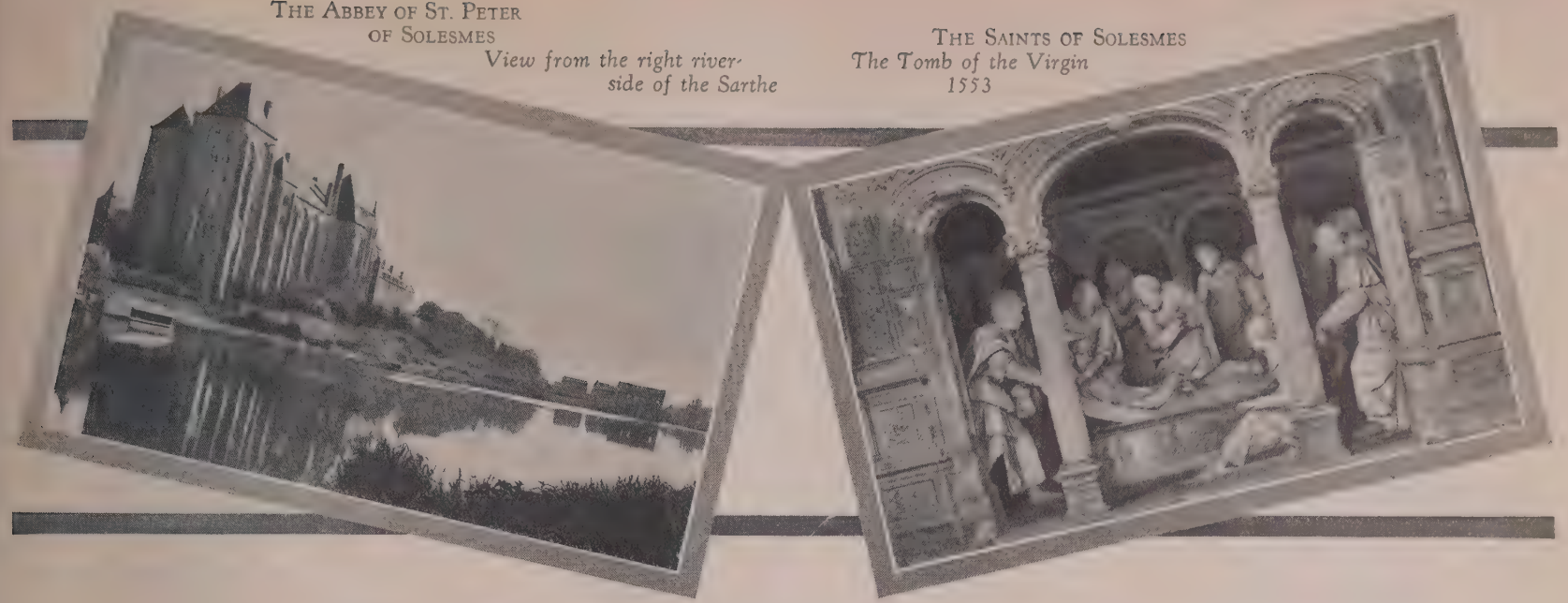
Realizing that the Bible is the richest treasury of religious experiences that the world possesses, it is inspiring to know that throughout this wonderful recital it is accompanied by the soft music of the harp, the burst of trumpet sound and choruses leaping from the heart. "Give thanks unto the Lord, His mercy endureth forever!"

SELF-TEST QUESTIONS ON MR. GALLOWAY'S ARTICLE

1. Who, according to the Bible, was father of all who handle harp and organ?
2. Name four Biblical incidents in which music figures prominently.
3. Describe, ugab, tabret, nebel.
4. When did the "songs of Zion" become favorites with the Israelites?
5. What does the word, *selah*, signify?

A Greater and Finer Etude

The Etude is now appearing in its new dress. The costly new presses have been installed; and the appearance of the magazine will be henceforth greatly improved. It will be easier for you to read, because the print will be blacker and clearer, and the engravings will be bettered one thousand percent. However, we have always maintained that the contents of the Etude were, above all things, first in our minds and hearts. The Etude, in this respect, will show a notable advance, particularly from the standpoint of those helpful articles which have been the foundation of the success of thousands of ambitious musicians.

THE ABBEY OF ST. PETER
OF SOLESMESView from the right river-
side of the SartheTHE SAINTS OF SOLESMES
The Tomb of the Virgin
1553

The Romance of the Plain Song

The Abbey at Solesmes

By LORNA LINDSLEY

WE TALK of beauty as if it were a common thing; it is only when we find it face to face that we realize how rarely privileged we are. It is to be met with face to face at Solesmes, a small village on the river Sarthe, on the borderland of Maine and Anjou. For ninety years the untiring work of the Benedictine monks, in the Abbaye de St. Pierre at Solesmes, has recreated for the 20th century an art debased since the tenth. Gregorian plain-chant, so long lost to human ears, has been restored; and it is a song to which the heedless modern finds himself listening not with the ears alone.

Solesmes is a tiny village, remote and quiet; there is no railway for three miles, no cinema, no deariness. It was probably far bigger in the tenth century than it is now. The principal sounds are church bells and the waters of the river rushing through the weir. The streets are deserted after half past eight; the night wind blows in fresh from the surrounding fields; and the twinkling of the stars is not kept at bay by any street lamps.

There is a grass-grown square in front of the monastery gate; over the monastery walls one has a glimpse of the ancient church tower, all that remains of that remote past; and beyond that are the high grim walls of the modern monastery, one of the most beautiful of modern buildings, built in the nineties by one of the monks, Dom Mellet, who was the architect of several churches in Brittany. Behind the monastery the ground falls sheer to the river below; the high walls reach down to the edge of the stream. It looks impregnable. A building of military as well as spiritual strength, it has had sore need of the former in the past, having been many times assaulted. It would seem that the modern architect has not forgotten its stormy history. The river is a gentle stream, bordered with broad meadows, filled with cattle, a smiling countryside at the foot of these great gray walls.

Early History

THE ABBAYE had its beginning in the year 1010. The walls and tower of the church date from this period; but it was sacked and gutted by the English in the time of Joan of Arc and its archives lost. The monastery was restored to a tem-

porary glory under Dom Jean Bougler, a great scholar of the sixteenth century, but again its light was dimmed for a hundred years. It was rehabilitated in the eighteenth century by the Maurists, only to pass later into private hands; but it endured the French Revolution better in these hands than if it had been part of the Church; its statues and tombs were saved and their integrity assured by Napoleon I, omnipresent as he was in every nook of France.

Its great renaissance came in 1830, under Dom Gueranger. Since then it has been an ardent workshop for restoration of Roman liturgy and plain song, but has never ceased its combat with the outside world. Three times since 1860 the monks have been driven from Solesmes, and in 1901 they took refuge on the hospitable shores of England, at Quarr Abbey which they built in the Isle of Wight. The Great War has brought them back again to their glorious home, and one's ironic thought dwells for an instant on the inscription of the recent memorial tablet in their church for those Benedictine fathers who, sheltered by England in 1901, died for France in 1914.

In spite of exterior misfortune their interior life has been one of unceasing devotion to study, the history of the Early Fathers, the rediscovery and transfiguration of plain-chant. To the liturgy of the church they have given an overwhelming beauty. The intensity and sobriety of their services makes one feel that he is face to face with the Christianity of over a thousand years ago, when people laid down their lives for it.

Plain Song Restored

BY THE RESEARCH of the men of this monastery plain song has been restored to the modern world. The musical dust of centuries had to be rubbed and scraped from its surfaces, until the original bright song emerged. The work was extremely difficult. Often the melody itself hardly remained, and the rhythm had been destroyed by the introduction of bars and accents. Dom Gueranger said of plain song, that it is prayer sung by the people. Its text is prose, its tempo free, its rhythm that of recitation; its prosody is the current Latin of the Middle Ages; it is a

"natural ladder of sound." In other words, the Gregorian melody is simplicity and naturalness. How far our modern ears and voices have strayed from it is evident, for to us it has become a music of great subtlety, to some almost as difficult to hear as to sing.

Dom Gueranger sent monks throughout Europe, veritable pilgrims, to search for early examples of plain song. Their work became an exhaustive archeological study. When several of the many scattered manuscripts tallied on a note or phrasing, this was considered to be the purest example of the genuine Gregorian. There were notably two schools faintly faithful to the early tradition, one at St. Gall in Switzerland, the other at Metz. The perfection of these two schools was due to the accidents of travel. In 780 Charlemagne, who considered plain chant and Roman liturgy a factor in arousing the religious and intellectual life of his people, sent to Rome for two experts. One fell ill at St. Gall, the other at Metz; both remained in the monasteries which sheltered them. France, deprived of their services, suffered its musical relapse; the accretion and corruption of centuries settled down on church music until the studies of the Solesmes monks of the nineteenth century, at St. Gall, Metz and elsewhere, restored it to its pristine form.

The Renaissance

WE ARE just of late years beginning to have our doubts about the Renaissance. It was the Renaissance which killed plain-chant along with other splendors of the Middle Ages. Granted that it was a glorious rebirth, it is a question, perhaps, which was the more important, the mother or the child.

By 1860 the monks of Solesmes were recognized authorities on Roman liturgy and song. The church first sat at their feet; secular musicians soon followed. Dom Mocquereau, whose great work, "Le Nombre Musical Gregorien," was the result of fifty years of research at Solesmes, entered the monastery in 1875 and still lives there. He has been an inspiration and a guide to such men as d'Indy and Lalo. Debussy was notably influenced by plain-chant, but the intact beauty of this ancient music remains serenely above all their heads; modern hands do not really grasp it.

The Services

IT IS at four in the morning that one first hears the tinkle of the monastery bell. It is hardly more than an apologetic tinkle, as if the church were loth to wake anyone outside its walls; but the monks hold their first service at this hour. At six the bell of the village church, which is only a stone's throw over the wall from the monastery church; rings in earnest, a clamorous repetition of two strokes, which is a signal for Solesmes to rouse itself. The ringing gradually dies away, with a long monotonous tolling, and the disturbed visitor lying abed has perhaps just settled himself for sleep again when the monastery bell breaks out once more, musically and more loudly, for the second service. The first service open to both men and women is at nine, when tierce is sung; the Mass is celebrated and sext follows. Vespers at four is again open to all. At seven the monks celebrate their last service of the day alone.

A brother at the gate admits one to the monastery garden, which lies before the church. Under its old tower the new church stretches itself along the side of the monastery. Its interior is very bare and high and white; its lofty austerity is decorated only with fine fifteenth century tombs, enormous piles of pillars, statues and canopies. In the right transept is the "Entombment of Christ," with a lovely grieving Magdalen seated in the foreground. In the left transept is the "Tomb of the Holy Virgin," and the "Assumption and triumph of the Holy Virgin over the woman of the Apocalypse." These famous statues are known locally as the "Saints of Solesmes." It is up the long aisle of the church that the fathers walk to the choir—eighty or a hundred monks whose sober black habits exhale an odor of incense as they pass.

Ecclesiastical Atmosphere

FORTUNATE indeed is the traveler who can pause for some days in that church and yield himself to the beauty of the Benedictine's ritual. The Mass takes on a new significance, enhanced by the dignity, courtesy and grace of the celebrants. The voices of the monks are perfectly trained. Of an unusual flexibility and expression, they are sustained by the organ, except in Holy Week, when the singing

is unaccompanied. They sing almost pianissimo, but the eighty or more voices fill the silent church. So devout is the attitude of the fathers towards their ritual that any monk who makes a mistake in the stress or phrasing of the plain song steps forward from his stall and kneels for a moment towards the altar to beg forgiveness for his fault.

A part of the service is the fraternal kiss which is passed from monk to monk, preceded or followed by a mutual inclination of the head. One of the fathers steps from the choir to give the kiss to a brother, who sits with the other brothers below the choir stalls. After the Mass is celebrated the monks leave the choir through the church, the people standing as they pass; but one is hardly out of the church before they begin to return singly to pray at the "Tomb of the Virgin" or the "Tomb of Christ." Their service to God is constant.

Maintaining Technic with Limited Practice

By CHARLES B. HOBY

THE advanced pianist who takes up the study of the organ in order to broaden his musical outlook—or for pecuniary reasons—needs concentrated piano practice during the period of organ study. Only systematic technical work at the piano will keep his hands in a condition suitable for piano playing, and the practice period must necessarily be shorter than before.

To keep in playing condition, a system of work should be followed for an hour a day. The first period is devoted to the difficult scales, one or two a day, at different speeds and with varying rhythms. The scales used are those most frequently met with in Chopin's works (D flat, A flat and so forth) and one of the arpeggios from each of the following divisions—common chord, dominant seventh, diminished seventh and augmented triad. This work takes about ten minutes.

A quarter of an hour at scales and arpeggios is consumed in practicing chromatic major and minor double note scales. Most of the work is given to the right hand, but the monotony is sometimes varied by practicing the cadenzas in Liszt's *Sonnet of Petrarch* No. 104 or some other work abounding in double note passages. Occasionally chromatic scales should be played in single notes, *presto volante*.

The next quarter of an hour may be profitably spent in a review of technical figures which occur frequently in piano playing. The *Tausig-Ehrlich Daily Studies*, Isidore Philipp's *School of Technic* and the Brahms *Fifty-one Exercises* contain nearly all the pianist needs in the way of technical drill. Two daily studies, if transposed and learned thoroughly, will perhaps be sufficient for this quarter of an hour. The chromatic five-finger exercise of Tausig provides the long-fingered pianist with the means of overcoming the difficulties of contraction as demanded in

I know of no place in the world where one is so transported to the beauty of a bygone age as during the celebration of a Mass or Vespers at Solesmes. The very faces of the fathers belong not to this century. One would say unhesitatingly that they bear the faces of saints, and then, one must add, the faces of great scholars as well. All types are there, and all ages; they resemble each other only in that they are like pieces of wax that have been melted in the same fire and remolded by the same hands. They are the faces not of those who have avoided the struggle of the world but of those who have found it intensified and have triumphed the more gloriously. When the spirit of Solesmes has entered into the traveler, and he has had to leave for other places, it seems that none other has a face at all compared to the interest of those faces left behind. And all music for a while sounds ignoble and unworthy compared to the splendor of the plain song of Solesmes.

the coda of the familiar *Impromptu in F sharp* of Chopin, the cadenza of Liszt's *Thirteenth Rhapsody* and other advanced works of Chopin and Liszt. The passage in repeated notes from this *Rhapsody* or the more familiar *Second Rhapsody* should be played constantly, as each demands the greatest lightness and agility.

This completes a half hour of scales and technic. The remainder of the hour should be given mostly to the review of old repertoire, or, if one tires of old pieces, to twenty minutes' review of old work and ten minutes at a new composition. Those who have studied the *Sonata Appassionata* of Beethoven are to be congratulated on having a valuable gem in their repertoire, the frequent practicing of which should do wonders in the way of promoting strength and finger dexterity. The other sonatas will also stand a constant review.

Additional valuable works, suitable for keeping the fingers and arms in playing condition, are Chopin's *Etudes*, Op. 10, Nos. 7, 8 and 12, which, if played at the correct tempo, will give enough work for both hands. For double notes Chopin's *Impromptu in G flat* is good. For scale passages his *Prelude in B flat minor* and the *F sharp Impromptu* are best. For contraction and expansion of fingers, his *Etude*, Op. 10, No. 4 is most suitable. For chords and octaves, his *Polonaises* in A, A flat, E flat minor and F sharp minor, or Liszt's *Fourth* and *Sixth Rhapsodies* will prove advantageous.

In the twenty-minute period for review of repertoire, it is impossible, of course, to play through all the compositions that cover the difficulties of piano technic. Choose your piece or pieces and do not leave them until you are satisfied with your performance or until you think a rest is necessary. Try to balance octave practice with finger work. Once a week drop technic and devote the whole hour to old and new pieces. But do not try too much!

The Next Step

By MAY HAMILTON HELM

DR. DAVID STARR JORDAN has said that all wisdom consists in knowing what to do next. During the great war the soldiers frequently asked, "Where do we go from here?"

Would it not be easy to learn music or anything else if we always knew what to do next—where to "go from here?" If each person knew this, teachers would soon

be put out of business, for each would be his own teacher.

A good teacher makes clear to the pupil what is to be done and how it is done and then expects the pupil to learn it, to make it really his own. Then the teacher can point out the next step. Each thing well done makes the next step easier. The teacher knows the way.

Intervals and Tonic Chord Taught with Jelly Beans

By LARELDA BREISTER

AS SOON as a child plays double notes he should know intervals as an aid to sight-reading. A certain teacher's try-out with jelly beans was with a class of four boys from six to eight years old. The class copied from the board the definition of an interval and the names of the intervals built on middle-C. They then counted lines and spaces of the notes or scale degrees and saw how this corresponded to the names of the intervals. The teacher impressed on them that the lowest note is always "one" and the last note the number of the interval, this being reckoned so in any key. Sharps and flats do not affect the number.

The pupils were then sent to the piano. Each boy sat in a different octave and was given five different colored jelly beans. It being near Easter the teacher said that the Easter Bunny had left these and that the pupils could eat them providing they thought hard to avoid a mistake. The teacher told them to put the red bean on C, the yellow on D, the black on F, the green on G, and the orange on B. (With this lay-out all intervals except the octave and the prime can be formed. These may be made by moving the orange from B to C temporarily for the octave and putting it with the red bean on C for the prime. The teacher may illustrate how a prime can be produced with two boys singing the same note, though one key answers for both on the piano, while, on the printed manuscript, two notes are used on the same degree but touching.)

The teacher then said, "George, you are the oldest. Will you tell me the names of the keys and the number of the interval from the red to the orange?" The reply, "C to B is a seventh," came almost before the teacher had thought of the answer

himself. He asked the others if this was correct; they answered in the affirmative. So George was allowed to eat "the seventh." Next the teacher asked, "What are the letter names and what is the number of the interval from black to green?" As correct answers were given the beans vanished. Not one bean was forfeited.

Then the teacher gave out two more beans to each one, both of the same color, and had each place them on his octave. He then directed "Kenneth" to form a fifth from E-flat and "Tom" to form a third from C-sharp, and pointed to different intervals in their study pieces for them to form.

Next the class formed tonic triads from any key. The teacher opened the front of the piano and, by exposing the hammers, showed that there were four half steps between *do* and *mi* and three between *mi* and *sol*.

Next, more jelly beans were distributed and each pupil in turn formed the chord from the root the teacher gave, using black beans on black keys. The beans were left in place while the teacher wrote the chords on the staff and explained that they appear either on three adjacent lines or on three adjacent spaces—that is, as long as they are in root position. The lowest note is *do* and the sharp or flat does not affect the position on the staff. After each one played or named the keys he could eat his beans.

This instruction required forty-five minutes for four pupils, but their attention was keen every moment and a later test at a private lesson proved they understood intervals and the formation of the tonic triad better than most older pupils who have drilled for years. Besides this, they learned the location of notes in high and low octaves.

Precise Fingering

By LAWTON PARTINGTON

THE necessity of giving each note played a certain finger, and of *always giving it the same finger* is a point in technic that seems particularly difficult to remember.

It is not enough in a passage like the following:



which allows of several good methods of

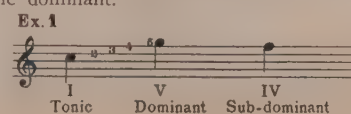
fingering, to use one method one time and another the next and be satisfied because both are good. One way of doing it ought to be decided upon and then used *all the time*.

Better results are obtained thus, even in cases when inferior methods of fingering are used, than are obtained when the student knows several good ways of fingering the passage but is never quite certain until the very last moment which he will use.

Two Sides to a Question

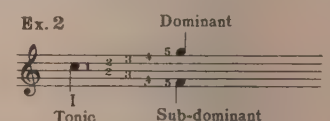
By GERTRUDE GREENHALGH WALKER

IN THE matter of harmony several problems have two aspects. The question, "What is the sub-dominant of a given key?" may be reasonably answered in two ways. Taking the key of C for illustration, with C as "one" or the tonic, G becomes the fifth or dominant. The prefix "sub" meaning *under* is applied by some theorists to the fourth note of the given key and is called sub-dominant, or *under* the dominant.

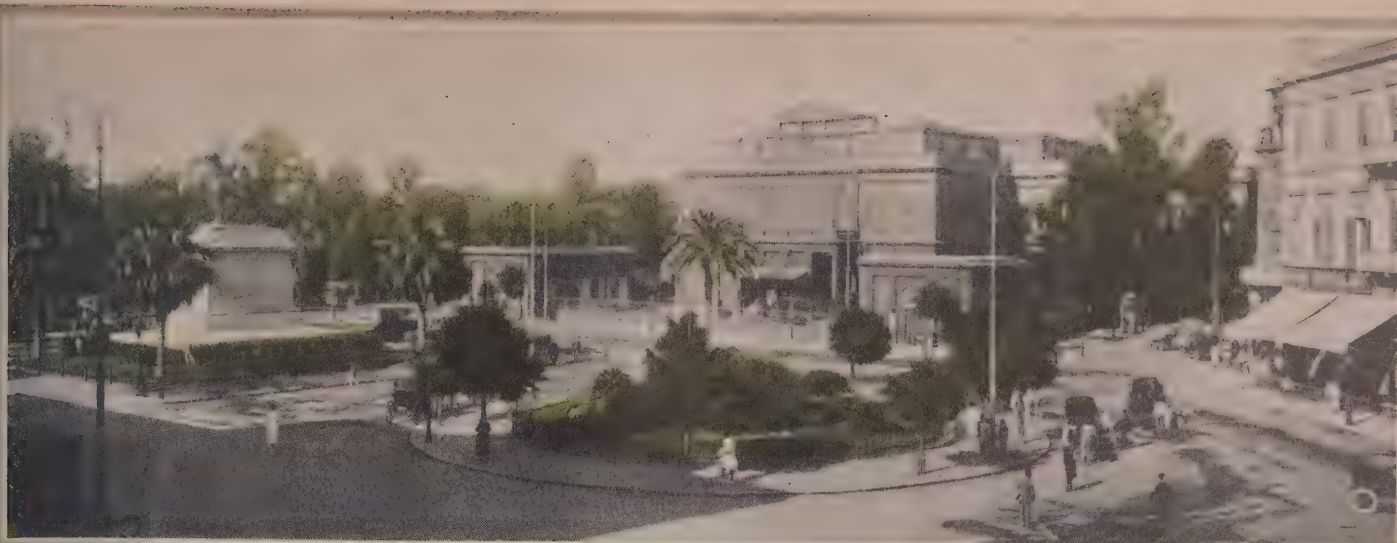


But we may consider the meaning of sub-dominant from another angle.

C being the tonic, G is the dominant or fifth above the tonic. C being the tonic, F is the sub-dominant or fifth below the tonic.



Each way of figuring is correct. The wise teacher presents both sides of the matter and lets the student reach his own conclusions.



THE FAMOUS OPERA HOUSE AT CAIRO, FOR THE OPENING OF WHICH IN 1871 VERDI WROTE "AIDA"

Aida

(AH-EE'-DAH)

A Love-Tragedy of the Nile Arranged for Presentation as a Reading at Music Clubs

ADAPTED FROM VERDI'S FAMOUS OPERA

By EDWARD ELLSWORTH HIPSHER

I

INTRODUCTION

ISMAIL PACHA (ees-mâ-êl' pâsh'-â), Khedive, and one of the most enlightened rulers of modern Egypt, was having built a new opera house in Cairo, (ki-ro), to be finished in 1869, coincident with the opening of the Suez Canal. For the dedication of this temple of musical art for the stage, he invited Verdi to compose a new opera, which, after a considerable haggling as to prices, the master agreed to do for twenty thousand dollars, a then wholly unprecedented sum for any musical work. The result was "Aida," in which sensuously beautiful yet dramatically appropriate music and gorgeous pageantry were wedded in such a perfect union that it has inaugurated more opera houses and opera seasons than any other similar musico-dramatic work.

Giuseppe Verdi (jew-sep'-pee vër'-dee) was born at Roncole (rawn'-co-lay), Italy, on October 10 (some authorities say the ninth) of 1813, the son of a keeper of an inn and small groceries-and-wine shop. When but a child he began lessons on the spinet; and at the age of ten he was organist of the parish church. After several seasons of study under Provesi (pro-vay'zee), organist and choirmaster of the Cathedral of Busseto (boo-zët'-to), Verdi won a scholarship for two years of study and proceeded to Milan (mee'lahn), where he applied for admission to the Royal Conservatory, which was refused by the pedantic theorists of the institution, on the ground of his showing "no special aptitude for music."

Verdi passed through a rather long apprenticeship, when, between 1839 and 1851, he created no less than sixteen complete operas, of which only "Ernani (ayr-nah'-nee)" was destined for much international success or to survive to our day. Then, in the incredibly short period of five days less than two years, "Rigoletto (ree'-go-

let'-to)" had its *première* at the theater La Fenice (lah fay-nee'-chey) of Venice, on March 11, 1851; "Il Trovatore (eel tro-vah-taw'ray)," at the Teatro Apollo (tay-ah'-tro ah-pawl'-lo) of Rome, on January 19, 1853; and "La Traviata (lah trah'-vee-ah'-tah)," again at La Fenice, on March 6, 1853. These inaugurated what is commonly mentioned as the second period in the development of the master. Verdi had "arrived." "Rigoletto," "Il Trovatore" and "La Traviata," alone, would have assured immortality to any name.

In the fourteen years succeeding the appearance of "La Traviata," six new operas and a revision of his earlier "Macbeth" were heard. Then for sixteen years the great master rested, presenting no new theatrical works to the public.

Of the last and greatest period of his art, "Aida," first heard at Cairo on December 24, 1871 (two years after the time first intended, and with the still unemancipated Egyptian women peeping from latticed stalls), remains the best fruit.

The plot of "Aida" is "a story of true love thwarted by destiny, betrayed by jealousy, yet triumphant in death." The setting is the Court of the Pharaohs, in that period of strife between Egypt and her neighboring and then powerful Ethiopia. It was suggested by Mariette Bey (mā-rē-ët' bay), the great French Egyptologist, was written in French prose by Camille de Locle (cā-meel' duh lō'-cle) of the Opéra Comique (o-pay'-rah cō-meek'), and translated into Italian verse by Antonio Ghislanzoni (ahn-to'-nee-o ghee'-lahn-dzo'-nee).

II

Music

Introduction to "Aida"

(Arranged for Four Hands by Conradi)

III

ACT I

The scene is a great Hall in the Palace of the King of Memphis. The time is that of the Pharaohs, when Egypt was at the

height of her culture and power and all but dictated to the strongest monarchs of the earth. Remnants of barbaric blood still coursed the veins of her most noble; and this, blended with the alchemy of tropical heat, created a race fired with passion and pride, confidence and conquest.

As the scene opens, *Ramfis* (rahm'-feece), the High Priest, is telling *Radames* (rah'-dah-maze), a Captain of the Guard, that he has consulted Isis (i'-sis) and that he goes to the King with a message that the goddess has named a supreme leader, young and brave, to command the Egyptian forces in repelling the invading Ethiopians. As he departs, a significant glance causes hope to spring in *Radames* that he is the favored one. Left alone, he exults in how, if this be true, he can return, crowned with laurels, to his sweet *Aida*. He then bursts into the *Celeste Aida* (chey-less'-tay Aida), one of the purest and most eloquent outpourings of emotional love-rapture in the entire realm of opera.

"Celestial Aida, form divine,
Mystical garland of flowers and light,
Of all my thoughts thou art the shrine,
Thou of my life art the splendor bright."

IV

Music

Radames' Aria—Celeste Aida

(If no singer, able to do this music, is available, it may be had in a splendid but rather difficult transcription by Morosini, or in a less exacting one by Paul Ambrose.)

V

Amneris (ahm-nay'reece), proud princess of Egypt's royal house, enters and, noticing the enthusiasm over-glowing the young warrior's features, exclaims:

"What uncommon joy thy face o'erfloweth!
What gallant fire thy noble bosom knoweth!"

Then, when *Radames* replies that his heart "drinks from a dream of ambition and future glory," she insinuates:

"Is there not another dream speaks more tenderly and sweetly to thy heart?
Hast thou not in Memphis a desire, a hope?"

Radames' silence and his confused manner awake her suspicions, which are strengthened by the entrance of the agitated *Aida* and the intercepted glances of the warrior and the slave. With feminine and jealous cunning, *Amneris* gives *Aida* an affectionate and solicitous welcome; to which the Ethiopian maiden pleads her fear for her native land. The King arrives with his guards, priests and courtiers, and announces the outbreak of war. The fine ensemble grows as a messenger brings tidings that the Ethiopians, led by *Amanasro* (ah'-mahn-ahz'-ro), their King, are marching upon Thebes. As a magnificent chorus of patriotic ardor rises to its climax, *Amneris* hands to *Radames* the banner which he is to carry to victory; and all voices join in the triumphant shout:

Ritorna vincitor! (ree-tor'-nah veen'-chee-tor),
(Return, as Victor!)

Left alone, *Aida* repeats the victory command, and then is immediately torn with the realization that this means the humiliation of her own brother, her own father, her own people, her own land. She implores the gods to annul her impious prayer and to give victory to her own country. Yet, this means the disgrace, and perhaps the death, of her beloved. Tortured by these opposed emotions, the unhappy slave-maiden, crushed to the earth, can only pour out her heart in a great and fervent prayer:

Numi, pietà! (noo'-mee, pee-aye-tah'), Gods,
pity me!).

VI

Music

Aida's aria—Ritorna Vincitor!

This is one of those rare numbers in opera, which is almost as effective on the platform as on the stage.

VII

The scene changes to the Temple of Vulcan. A mysterious light from above. A long row of columns loses itself in the dark. Statues of the various deities; with an altar at the center.

Ramfis and the priests and priestesses are assembled to bless the expedition. *Radames* comes to receive the sacred veil. *Ramfis* sings his final invocation, in which *Radames* joins. The warrior is clothed in the sacred armor, and the priestesses resume their mystic dance.

VIII Music

Nume, custode e vindici (noo'-may, coostoh'-day aye veen-dee'-chee), (God, guardian and avenger).

(This fervid Duet and Chorus may be had on the discs.)

IX ACT II

The scene is a Room in the Apartments of *Amneris*.

This long act, which, in its entirety is usually looked upon as "The Triumph of *Radames*" might be called quite as relevantly, "The Triumph of *Amneris*."

Amid the voluptuousness of a tropical royal court, the haughty princess reclines while her tiring-women complete her toilette for the approaching festival and at the same time waft over her great and gorgeously colored feather fans, flatter her, and sing the honors of the returning *Radames*. *Amneris*' tender dreams of the future are relieved by a grotesque dance of young Moorish slaves.

X Music

(Here a pianist may play the Dance of the Young Moorish Slaves from the score of the opera.)

XI

Into this scene comes the dejected *Aida*, from whom *Amneris* is resolved to wring her secret. Tried beyond endurance, *Aida* breaks into the ecstatic love-lyric, *Amore! Amore!*

"Love! O love! Rare joy tormenting!
Sweet intoxication, cruel pain!"

Then advances *Amneris* and, in sweetly insinuating phrases begs *Aida* to tell her secret trouble. Not successful in her design, she tries, craftily:

"The cruel fate of war not all alike embraces;
For on the field the leader bold may fall trans-
fixed by death.
Radames by thine has perished!"

At *Aida*'s cry of despair, *Amneris* exclaims in fury:

"And thou dost weep for him!
Then thou lov'st him!
Listen! I told thee falsely.
Radames lives!"

XII SCENE II

A vast open space among palms and by the Temple of Thebes. At the left is a royal dais and canopied throne, and there is a second of almost equal splendor.

Grand Finale (fee-nah'-lay). Here we have probably the most magnificent pageant in all stage art. There is a triumphant royal procession led by the *King*, followed by state officials, priests and military guards. Excitement mounts with the arrival of an advance guard of Egyptian troopers led by a group of musicians with long silver trumpets and playing perhaps the most sonorous march ever written for a stage spectacle. Then a brilliant ballet, unequalled in opera for its oriental splendor, relieves the tension.

At the zenith of this pageantry come the victorious troops, bearing aloft the statues of the gods in the form of the bull, the sacred cat and the boat of Ra. At last *Radames* is carried on, in a canopied litter on the shoulders of his officers. The *King* descends from his throne to embrace and thank the savior of their country. The waiting crown can be placed on the victor's head only by the lovely daughter of the *King*.

But the symbols on his brow are not enough. The *King* commands *Radames* to

ask what he will and it shall be his. To which he replies:

"First, deign that the captives be brought before thee."

The guarded and dispirited captives enter, and after them *Amanasro*, the Ethiopian King. *Aida* springs to his arms, but is warned away as the *King of Egypt* asks the prisoner-king's identity. At which he equivocates by answering:

"*Aida*'s father. I also fought: but we were vanquished."

Now commences an elaborate and colossal ensemble; in which *Amanasro* pleads for his people; the prisoners and Egyptians join in prayers for mercy; the priests sternly oppose this and urge the death of their enemies; *Aida*, *Ramfis* and the *King* soliloquize as to the pardon; *Radames* expresses tender care for *Aida*; whilst *Amneris* mutters threats of vengeance. *Radames* approaches the *King* to claim his reward; which occasions an outburst from the priests. But in gratitude to his heroic general the *King* proclaims the pardon of all captives except *Amanasro* and *Aida* who are retained as hostages. Then as a final reward the *King* declares:

"The hand of *Amneris* shall be thy guerdon;
Sovereign of Egypt one day with her thou'lt reign."

It is the hour of triumph for *Amneris*, and she gloats to *Aida*:

"Go, thou slave. Rob me of my love thou dare not!"

And the scene closes with a tremendous ensemble which for sheer magnificence is scarcely, if at all, paralleled in opera.

XIII Music

Triumphal March

(This grand Triumphal March may be had in arrangements for piano solo or for four hands, and to suit almost all grades of players.)

XIV ACT III

A moonlit night on the banks of the Nile. The Temple of Isis is half concealed by palm trees, and from it is heard a low chanting of praise. *Aida* enters cautiously, hoping to find *Radames*, and sings her tender and despairing *O Patria Mia* (o pah-tree-ah mee-ah), (O My Native Land), whose loveliness she despairs of seeing again.

XV Music

Aida's Aria—*O Patria Mia*

XVI

When about to depart, *Aida* is surprised to see her father. He reproaches her devotion to *Radames*, tells her that his people have risen again, that she still may hope to see her country, and exacts a promise that she will induce *Radames* to betray the plans of his army. When *Radames* enters, *Aida* repulses him as belonging to another; and when he vows his faith to her, she bids him to prove it by joining her in flight.

"Ah! fly with me and leave behind
These deserts bare and blighted;
Some country new and fresh to find,
Where we may love, united."

XVII Music

Duet of *Aida* and *Radames*—*Fuggiam gli ardori* (foog-gee-ahm' lyee ahr-daw'-ree), (Let us flee from the sorrows).

XVIII

The lovers are hurrying off the scene when *Aida* stops to inquire:

"But tell me whither shall we go?"

The Egyptians will have closed all the passes."

"Nay," replies *Radames*; "one will be open; the one chosen for our march upon Ethiopia."

"And which is that?"

"The Pass of Napata."

"The Pass of Napata," echoes an exultant voice.

It is *Amanasro*, as he emerges from among the palms.

"Behold *Aida*'s father—and the Ethiopian King."

All but dumb with horror and despair, *Radames* wails three times, "I am dishonored!"

"Nay, there is no dishonor," *Amanasro* replies comfortingly. "'Tis Fate that willed it so! Come, and in honor and power thou shalt reign with *Aida*."

But Fate swiftly ends also this dream. "Traitor!" rings the charge of a furious woman. It is *Amneris*.

Amanasro rushes at her with drawn dagger; but *Radames* leaps between them. *Amanasro* has just time to drag *Aida* away, when *Ramfis* and his guard advance. *Radames* strides proudly toward the High Priest, with:

"Priest! I am thy willing prisoner."

XIX

ACT IV, SCENE I

A Room in the Palace, with a side door leading to *Radames*' cell. *Amneris*, distraught between her desire for vengeance and her love for *Radames*, orders him brought before her. She offers to save his life, if he will renounce *Aida*, which proposal he scorns. At which *Amneris* cries:

"From fate now hanging o'er thee,
Who can save thee, wretched being?
She whose heart could once adore thee,
Now is made thy mortal foe."

And *Radames* replies:

"Void of terror death now appeareth,
Since I die for her I cherish
In the hour when I shall perish,
With delight my heart will glow.
Wrath no more this bosom feareth,
Scorn for thee I only know."

Amneris, overcome, sinks into a chair; while *Radames* is led off by the guards to the judgment chamber. The scene which ensues is intensely dramatic and impressive. Seeing her beloved led away, *Amneris* relents her harshness. She hears the voices of the priests in their solemn imprecations; and, contrasting with these are the grief-stricken phrases of her despair. The priests ascend from the crypt and cross the hall; while the frantic woman vents her denunciations upon them.

XX Music

Ohime! Morir mi sento (oh-ee-may'! mo-reer' mee sen'-to!), (Ah me! Death I feel!).

XXI

ACT IV, SCENE II

An Interior of the Temple of Vulcan—a subterranean apartment below the altar.

In the words of Camille Bellaigue (Cä-meel' Bel-lain):

"The work finishes in serenity and peace, and such terminations are the most beautiful. Above, the temple full of light, where the ceremonies continue immutable in the sanctuary of the indifferent gods; below, two human beings dying in each other's arms. Their song of love and death is among the most beautiful of all music."

The Music Teacher

By JOSEPH C. PODOLYN

Arpeggio,
Solfeggio,
Harmonic chords and din;
Fortissimo,
Pianissimo,
You're wrong! Once more begin.

Treble clef,
Third on "f,"
A little faster, dear;
Sonatina,
Concertina,
Decrescendo here.

Grandioso,
Meno mosso,
Tonic minor, please;

This last scene is highly picturesque. The Verdian device of showing two independent groups of actors in simultaneous scenes is here employed with even greater effect than in "Rigoletto." Above is the splendid Temple of Ptah, with the priests and priestesses and their weird chantings. Below, a dark vault in which *Radames* patiently awaits a slow death by starvation. *Radames* sings the despairing:

"The fatal stone upon me now is closing!
The light of day no more shall I see!
No more behold *Aida*!
Aida, where art thou now?
Whate'er befall me, may'st thou be happy!
Ne'er may my frightful doom be told to thine ear."

In the shadows he suddenly sees a form. It is *Aida* who has secreted herself in the crypt that she may die with her beloved.

When *Radames* sings:

"To die! So pure and lovely!
To die, thyself thus dooming,
In all thy beauty blooming,
Fade thus forever."

Aida responds:

"See'st thou where death in angel guise,
With heavenly radiance beaming,
Would wait us to eternal joys,
On golden wings above!
I see heaven's gates are open wide,
Where tears are never streaming,
Where only bliss and joy abide,
The bliss and joy of never fading, endless love!"

XXII Music

Scena (shay'-nah)—*La fatal pietra* (la fah-tahl' pee-aye-trah'), (The Fatal Stone).

This is perhaps the most intensely dramatic and melodiously beautiful duet of all Verdi wrote.

XXIII

The lovers sing their farewell to earth, in hauntingly lovely strains. Here Verdi indulged in intervals usually avoided in music to be sung; and yet, by the magic of his genius, he transmuted them into phrases so ingratiating to both the voice and the ear that they carry the auditor quite into the atmosphere of the celestial. In strange contrast the heathen chantings continue above. A figure, veiled in mourning robes, advances and kneels over the stone of death which closes the tomb. It is *Amneris*, who, broken-hearted, prays:

"O Isis, grant peace to my beloved!"

Below, the faithful lovers, clasped in each other's arms, have entered a blessed sleep.

The prayer of the "Daughter of all the Pharaohs" is answered.

XXIV Music

"*Aida*"—Grand Potpourri, for the piano and four hands, by Conradi.

(Selections suggested here, and others from this opera, for which talent suitable for their proper rendering is not available, may be had in excellent recordings for sound reproducing machines.)

Pizzicato,
Obbligato,
Rounded hand on Keys.

A cappella,
Tarantella,
Fine! Play it again;
Allargando,
Rallentando,
"Dolce," the last refrain.

And all day thus
This music fuss;
What joy when city's growling
Of jar and clang
And shriek and bang
Come to your ears a-howling!

How to Make the Piano Sing

By W. WARD WRIGHT

MUCH has been said and written in the past regarding a singing tone; and, from many of the prevalent ideas abroad, one might infer that there is some sort of a mystic current between the fingers of a great artist and the strings themselves. Such reasoning is indeed far from the real facts. True, many pianists possess a beautiful singing tone; but this fact is rather based upon the performer's real understanding of the laws that govern that old relationship between cause and effect. In other words the really great artist understands fully the *means* by which this most beautiful of pianistic illusions is accomplished.

Then how should the pupil go about his practice in order that he may acquire this very necessary side to his pianistic qualifications? First of all he must realize the limitations of his instrument and learn how to compensate for them. Secondly, he should have a knowledge of the purely physical laws of relaxation. Thirdly, he must know in what manner to attack the key to obtain the best results. Fourthly, he must have a graphic pictorial comprehension of proportion of tones, and he must be able to use, to the best advantage possible, the pedals as an aid in acquiring the desired end.

Let us at this point define just what a "singing tone" really is. As the phrase implies, our ideal is mainly to be taken from the singer. Song, in its most beautiful and lyric expression, has to do with both a sustained tone and a perfect, pure legato. The trained and experienced singer can sustain tone for many, many measures; and indeed the ability to do so is one of the singer's chief assets.

Legato, in turn, implies not only a connecting of one tone to another but also a smooth dynamic flow of tone as well. The singer can, indeed, very easily connect two tones; but to connect them smoothly either in a *crescendo* or *decrescendo* requires great skill and is the artistic end aimed at by every great artist. There should be no sudden change of dynamics—degree of tone quantity—in song, except as it is deliberately applied to achieve a definite effect. So to sum up let us remember that song has two definite requisitions, namely, sustained tone and legato; and legato in turn implies not only connecting of tones, but also, as has been said before, dynamic smoothness.

Most Popular Instruments

THE TWO MOST popular solo instruments of the present day are undoubtedly the violin and the piano, and it would be well worth our while to compare them here and to note the possibilities of each to imitate the singer. The violinist, even in a more marked degree than the singer, can sustain tone. In fact he can do so indefinitely by the "continuous act" of bowing. Consequently, this very ability to sustain tone on the violin makes that justly popular instrument the best mechanical medium we have for producing a singing tone, and is without a doubt the greatest asset that that instrument possesses (of course the 'cello falls into the same class). And the perfect legato of the voice in either *crescendo* or *decrescendo*, can be accomplished on the violin by effective bowing.

But with the piano we have a very different problem with which to deal. Due to the percussive nature of the instrument the piano cannot really sing but only seems to do so, for tone production on the piano, unlike tone production on the violin, consists of but a momentary and "discontinuous act" against the key. If one will but

experiment for a moment he will soon learn that the tone of a piano begins to "die" immediately after its production. And all the ostentatious mannerisms of key-bed squeezing and constant swaying of the arm after tone production may appeal to the student of Delsarte, but are of no value to the pianist. For the only use that a depressed key has after the tone has once been gotten under way, so to speak, is simply to keep the individual key's damper off the string leaving it free to vibrate itself, by its diminutive process, into actual silence.

Sustaining by Repeating

IT MIGHT BE stated here that many clever pianists very softly repeat a note in quick succession with the damper pedal down, giving the illusion of sustained tone. This treatment, however, is more or less of a trick and is seldom used in legitimate melody playing. Liszt himself knew this trick and used it many times in his compositions, as at the bottom of the first page of the *Second Hungarian Rhapsody*.

Now it can readily be seen that the very first requisite of a singing tone, namely, the sustaining element, is quite impossible on the piano. Of course this greatest defect of all percussive instruments is somewhat overcome on a concert grand piano by the fact that the strings are so much longer, which gives a much longer duration to the tone produced. Especially did Chopin and Liszt realize this very defect, and a close study of their melodies will disclose that they are seldom written above the middle register of the piano, where the strings become shorter and shorter. The well-known "*Liebestraum*" in A-Flat by Liszt is an example of perfect piano writing, for the composer has placed his melody on that part of the instrument where the sustaining element of the individual tone is utilized to its best advantage.

Those composers most skillful in writing piano concertos have deliberately avoided trying to make the piano sing to the accompaniment of such a perfect singing medium as is the modern orchestra. For the singing tone of the piano, when placed in direct comparison with such instruments as the violin and 'cello, is "shown up," so to speak, to a great disadvantage. And in those places where the string section of the orchestra does take the melody, both piano and pianist are relegated—and wisely so—to the position of mere rhythmic and technical display.

Furthermore, the second element of legato, namely, smooth dynamic flow of tone, is quite as impossible on the piano as is the sustaining of tone; for there can be no real and smooth *crescendo* or *decrescendo* when each melody note in itself contains the *decrescendo* element. In the light of these indictments it would seem that anything at all approaching a singing tone on the piano would be quite impossible, but for the fact that the compensation for these limitations of this otherwise almost perfect instrument lies in the full understanding of the fourth point which we have named above and which we shall presently take up.

Relaxation

RELAXATION is simply doing a thing with the least possible effort. It does not consist of a complete devitalization of the arm, hand, and fingers, but the avoidance of a feeling of stiffness. Let the reader go to the piano at this point and by a gentle swaying up and down of the whole arm produce a tone. The arm must

feel as if it were constantly in a state of balance.

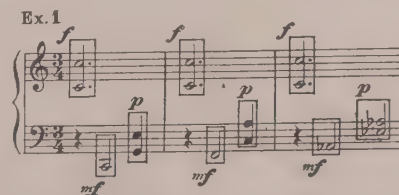
Let the pupil here "float" a single key down so as to produce a medium tone. Gradually increase the amount of the tone until you have a real *fortissimo*, constantly keeping in mind that "floating quality" as an ideal and avoiding any real bump of key bottom. The arm and hand should be in such a perfect state of balance as to allow the performer to perceive the recoil of the key. In other words, he must "weigh" the key down—use the key to play upon the string—never strike, press, push or jab at the key. The key must seem as if it were a part of his playing mechanism—one complete "string tool" from shoulder to hammer. Indeed it is well to think of and consider the keyboard as *not* really a part of the piano itself, no more than is the violinist's bow a part of the violin, but only a "tool," or as in the case of the piano a "set of tools" which we use for tone production.

A Tool for Each Tone

WHEREAS the violin has but one tool for all tones, the piano has an individual tool for each individual tone, namely, the key. And let us remember that whether we be carpenters, golf or tennis players, or pianists, our success with the tool we employ depends upon the free and easy manner in which we use it. Above all, seek to eliminate any perceptible percussion of the hammer against the string, in so far as is possible. The hammer is to be aimed at the string and not *beyond* it, for this latter miscalculation gives that most unyielding quality of tone that is so unpleasant to the ear. Allow the string to be "coaxed" into vibration, as it were, and not "bumped" into it. The key is to be played "with" and not "on." If these ideas are persisted in, the tone will not be hard and metallic but round and full at all times even to the faintest *pianissimo*.

We have now come to the fourth point of our discussion—that of proportion. In all piano playing (except for some special phrases, particularly in Bach) there are in the main two distinct proportions which for want of better words I have named the "vertical proportion" and the "horizontal proportion." By "vertical proportion" I mean the proportional degree of loudness of two or more notes played simultaneously. Observe the following:

Ex. 1



Simply play a good full octave on middle C in the manner described above. Listen intently for your tone and just how much is really sounding; then quite softly add a C in the bass and "color" the whole with the remaining two notes in the measure. You will notice that the octave on middle C is marked *f*—this, because these are the notes you wish to stand out. The C in the bass is played *mf*, as an unobtrusive foundation upon which you are building your melody tone. The G and E are played *p* because they are mere "color" tones. The second and third measures demonstrate what other color combinations are possible to this same singing octave. Likewise harmonize this octave with other chord-color formations; at all times keeping in mind that the C tones are to float on and above the other tones.

The horizontal proportion is the proportion of one melody note with the following note of the song part. There must always be a melodic curve up or down; for all music is movement to or away from a given point. For an understanding of these two proportions, let us for instance consider Chopin's well-known Nocturne Op. 9, No. 2.

Ex. 2 NOCTURNE

F. CHOPIN, Op. 9, No. 2

Andante M.M. ♩ = 132



The B-flat and the G in the right hand are the melody tones and consequently should be played louder than the left hand notes. The E-flat in the bass is the next important note and is played just a bit softer than the right hand. The following chords are merely color chords and should be floated down with the greatest precaution so that the listener is not aware of them, although they are softly audible. The second chord is played softer than the first, and the following E-flat, in turn, softer still, for the reason that the melody note G is rapidly fading away and our supporting tones must consequently allow the fading tone nevertheless to sing on. But the melody tones themselves must increase in loudness to the second F which is the culmination note of the phrase toward which the dynamic movement of the phrase has progressed. The following E-flat should be played with just the amount of tone to which the previous F has faded. This treatment produces to the ear almost a perfect legato. In the same way proceed with the next phrase keeping in mind the B-flat in the second measure as the note of phrase culmination. Graphically our proportions may be pictured thus:

Ex. 3

- melody tone
 - color tones
 - bass tone
- Vertical proportion

Horizontal proportion

On a little thought it will be seen that the vertical proportion will remain practically constant. For instance, if in example 1 the octave on C be played *ff* the bass note will have to be played *f* and the color tones *mf*. Or, if the melody octave be played, let us say, *mp*, the bass note will have to be played *p* and the color tones *pp*. Musically speaking, our melody

tone, no matter whether loud or soft must be supported by a bass note somewhat softer than itself and by color tones a bit softer still.

It must also be kept in mind that a gradual crescendo of a melodic phrase is accompanied by a proportional crescendo of the other voices or parts. This pro-

duces that beautiful illusion not only of legato but also of "swelling." Likewise, each phrase mounts higher to some climax phrase.

A full discussion of the pedal cannot be gone into here but a skillful use of the so-called syncopated pedal will result in a most fascinating effect, for our tonal com-

posite will be heard *en masse* and not as separate tones.

This study in "tone in fluid form" should open vast vistas of beautiful acoustic possibilities to the thoughtful and experimenting student. But let it always be remembered that the acquiring of a singing tone is only a means to a most beauti-

ful and coveted end. And may we not become concerned only with the scientific analysis of the singing tone, nor ever make the singing tone more important than the song, for if our song, no matter how beautiful it may be, remains cold, the very object of our music making will have been defeated.

The Songs of Frédéric Chopin

JULIUS FONTANA, pianist and friend of Chopin, left much valuable data about his great contemporary. His appreciation of Chopin's songs is unequalled in its understanding of the art of the composer. He says:

"Chopin in his *Sixteen Polish Songs*, identified himself so well with the Polish national character, that three or four of the oldest, which he copied out, at the time of their composition, for a few friends, became immensely popular, and, without publication, rang from one end to the other of his native land, equal favorites in palace and cottage.

"Only when deeply moved by the beauty of national poetry, did he yield to the inspired desire of re-echoing those poems in tones, sometimes simple and gay, more often serious and melancholy. In this way he composed a great number of songs during the finest epoch of his life, from 1832 to 1844; but, unfortunately, the greater part of them is lost. For it was his custom to seat himself at the piano, with the book of poems open before him, and to compose during the enthusiasm of the moment. In spite of incessant entreaties he continually put off writing them down for us. Sickness and death overcame him and only these few artistic gems remain, an insufficient, but yet a valuable memorial.

A "Nationalist"

"**I**T IS A REMARKABLE thing, that Frédéric Chopin, gifted with such exhaustless richness of melody, and new and original ideas, did not compose an opera. For is not all his music a complete expression of that national character which he drew in with his mother's milk and breathed out in tones from earliest youth upwards? An expression that ennobled itself as his genius developed until it reached the highest point of artistic identity? A character so strong, that, although he lived so many years in France, and understood every turn of the language as perfectly as any cultivated Parisian, it is impossible to couple the French

tongue with his musical thoughts. For that language requires its own peculiar order of ideas and an expression of style and character to which he was not willing to bow. He never made the slightest attempt to write to any other than Polish words. He often regretted, with his friends, that the condition of the Polish stage at that time did not offer a fitting field for a trial of his powers. But the songs which are here presented to the musical public will give connoisseurs an idea of what Chopin might have accomplished in the popular and dramatic style had circumstances been more favorable to him.

A Growing Appeal

"**T**HE VALUE of these songs—their individual value, so to speak—cannot for a moment be disputed; those who study his works rarely content themselves with the title of admirers—they became Chopin-lovers; and their circle is a large one, one that is daily increasing. His exotic or ethereal Mazurkas, many of which seem to have been conceived in dreams; the Polonaises, to whose melancholy, noble measures knights and dames alone should tread, among the ruins of ancestral castles; the elegant waltzes, whose aristocratic dancers should be duchesses at least—these poetic, romantic creations charm, not the initiated alone, but a large proportion of the uninitiated. Chopin is not merely the tone poet of musicians, he is also the poet of the people. For he drank inspiration at the pure spring of national song music. And as all national lyrics are born of true feeling, in the heart of some man, and since man's heart, be it Pole, Irish, Arab, or what race you will, is much the same at the bottom, all over the world, the composer who most closely unites his own to the genuine national voice will always find sympathizers in a wide and understanding class.

"These songs are then most interesting; not merely from a purely musical point of view, but as lyric blossoms of national tone poetry, stamped throughout with

Chopin's peculiar individuality. Several are written in the graceful rhythm of the Mazurka; they are all eminently singable; it is as though Chopin had turned his ear towards Italy while writing some of them; his well-known friendly relations with Bellini were not without an artistic influence on him; but we breathe the air of Poland and hear the voice of Chopin in them all.

"Perhaps among the finest are No. 1, simple, graceful, somewhat Styrian in character; No. 9, an expressive, and noble recitative-like melody; No. 11, a quick, mournful ballad; No. 12, a brilliant, passionate love-song, presenting uncommon chromatic effects; No. 14, of a tender, elegant, plaintive monotony of which one never wearies; and No. 16, the persuasive, charming Lithuanian song. The words are doubtless fine, in the original Polish, many having been written by Stephen Witwickiego, whom George Sand praises as the equal of our Byron, and by Mickiewicz, the reading of whose poems excited Chopin to the composition of some of his finest piano-forte works. As much has been done for them in this edition, as was possible, since they passed through a German baptism, before donning their English dress.

"Much in Little"

"**T**HESE MELODIOUS songs are eminently worthy of popularity; they possess an ideal simplicity that cannot fail to charm. The greatest fault of the collection is that it is too small. But, as Murillo would have been honored as a great painter had he never put another face on canvas than that wondrous one of the 'Spanish flower girl,' and as a single genuine poem will stamp a poet, these few songs sufficiently bear witness to what more Chopin could have done as a song writer. Intelligent singers, who understand the difficulty of selecting, even from the most valuable treasures, songs that are at once singable, simple, excellent, and pleasing, will find these to possess all those qualities and, it need scarcely be added, poetry and originality besides."

Should Musicians Use Portraits in Advertising

By EUGENIO PIRANI

IT IS CERTAINLY a duty for an artist to keep in touch with the musical world at large and to know what is going on around him. Therefore I decided to consult this year's Musical Directory, which, besides a great number of useful addresses, contains many announcements of well-known artists. I thought the perusal would prove instructive and inspiring.

My eyes were first arrested by a whole page picture of a decidedly unattractive, elderly matron. I said to myself, "Why does this lady allow her picture to be so publicly exhibited?" This certainly is prejudicial to her own interest as it is liable to scare managers and public away. Let us read accompanying notice. This however was not so easy, as it was printed in a vertical line, like Chinese, perhaps with the view of arousing curiosity. I found that it would take too much time to unravel the unusual kind of print, so I soon gave up the arduous task and proceeded to the next announcement.

"**ARTIST OF RE-ENGAGEMENT.**" That sounds good. However, before *re-engaging* an artist one must first *engage* him or her. It would be like beginning with the *second* time. The young lady looked pleasant enough. I would not object to re-engaging her, but, how about the first time?

How Much "American?"

LET US SEE further: "ALL AMERICAN PIANIST." Very patriotic, indeed! I am myself an American citizen, I love my country of adoption dearly and would do everything in my power to be of service to her; but this has nothing whatever to do with art. An artist can be "all American" but a very poor musician at that. This is not a recommendation. The girl's picture was lovely indeed. Beautiful American girls are no doubt the best looking

in the whole world; and I must own that if I would be given the choice between a homely foreigner and a charming American creature, even if not so prominent in art, I know to whom I would give the preference!

Too Much "Balditude"

LET US NOW turn the page. Alas! It is a totally bald-headed individual, filling a whole page. He may be an excellent artist, but goodness knows why he decided to have his shiny bald pate so ostentatiously displayed. This is surely not the most alluring part of his anatomy. He may be sure that the ladies will be frightened away. I would recommend him a wig!

I proceed now to a superabundant, superannuated lady, possessed of a pair of arms which would arouse the envy of a prizefighter. The rest in accordance. Dear Madam! You know very well, ethereal slenderness is the fashion today. Better hide this enormous bulk. *Less* would be *more*! The announcement does not say if the voice is of the same magnitude as the limbs.

Another masculine picture looks so deprived of expression, so sheepish that without further investigation everybody would be convinced that this man does not harbor the smallest particle of genius.

And still there is also some danger in the *absence* of a picture. The notice may say a world of good about the singer, but, how does she look? She may be a regular scarecrow. Better keep on the safe side.

The following page compensates for all previous disappointments. Here is a smiling young girl. The name sounds also familiar. Even if she would not sing so exquisitely as she does I would enthusiastically clap my hands at her performance. That reminds me of a concert in Berlin some years ago. Several very dignified looking critics were present and we all waited for the

appearance of a young Viennese pianist. As she came out everybody was struck by her unusual beauty and charm. One of the critics with whom I was speaking exclaimed jocularly, "No matter how she plays, she will receive a good notice from me!" She played very badly indeed but the critic kept his word.

The next announcement is about a man with a tremendous mustache, more suggestive of imperialism and frightfulness than poesy and inspiration. I would be afraid to have him as a teacher.

Now comes a double picture, man and wife, both indifferent and dull looking. *One* would be too much, to say nothing of *two*.

The next picture of a man with no hair, crosseyed, name unpronounceable, a repulsive sight! In all probability he fancies himself an irresistible Adonis!

The Futile "Puff"

BUT, WHAT is the use of going further? This inspection has not proved in a single instance of any value. Who shall believe in all the glowing eulogies? If one should judge from the accompanying notices every one of these hundred and more artists would be a star of the first magnitude. One would be awed by the tremendous amount of knowledge and genius of which, according to the criticisms of the whole world, all these artists are possessed; and if anybody seeks information as to the choice of a teacher or of a performer, one would be at a loss whom to pick out and whom to reject, except perhaps—the bald pates.

There must be some other way to get at the truth! Of course the reader has discovered this humoresque is merely the writer's way of emphasizing that when one is spending good money in advertising, one should be very careful about wasting space on a photograph.

SERIES
No. 1

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS GIVEN ON NEXT PAGE
SUPPLEMENT TO THE ETUDE—MARCH 1929



FRANZ JOSEPH HAYDN



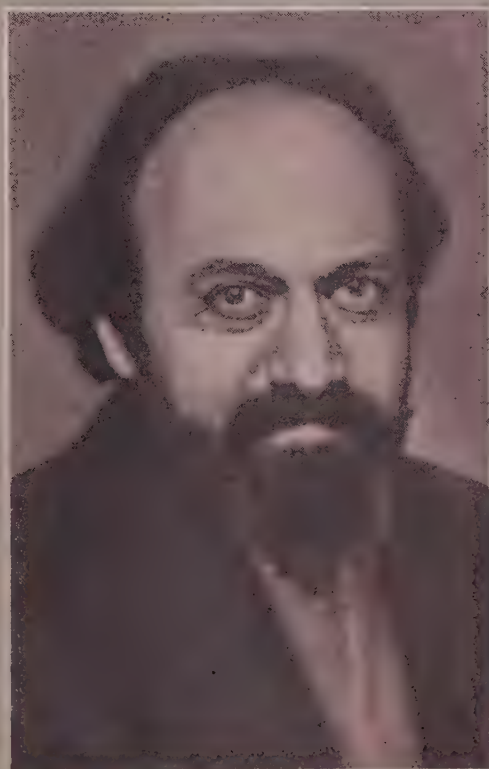
MARIA JERITZA



ARNOLD SCHOENBERG



GEORGE GERSHWIN



ERNEST BLOCH



VLADIMIR HOROWITZ

PORTRAITS



THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

How to Use This Gallery:—1. Cut on dotted line at right of this page (which will not destroy the binding of the issue). 2. Cut out pictures, closely following their outlines. 3. Use the pictures in class or club work. 4. Use the pictures to make musical portrait and biography scrap books, by pasting them in the book by means of the hinge on left edge of the reverse of the picture. 5. Paste the pictures, by means of the hinge, on the fly sheet of a piece of music by the composer represented.

BIOGRAPHIES



ARNOLD SCHOENBERG

SCHOENBERG was born in Vienna, on September 13, 1874. As a child and youth he studied the violin and the 'cello; but, except for a very brief period of instruction under Zemlinsky, the opera writer, his knowledge of musical theory is self-acquired. Among Schoenberg's notable early works are string quartets and songs. The year 1899 saw the birth of the string sextette *Verklärte Nacht* (Serene Night). In 1901 Schoenberg removed to Berlin as conductor at a theater known as the "Ueberbrettel," and two years later he returned to Vienna to commence his career as a theory teacher. New string quartets and songs appeared during the next five or six years, and in these works a definite classicalism in form is evident. Schoenberg's "modern" period commenced about the year 1909, a set of piano pieces, and the orchestral compositions forming his Opus 16, presaging the new Schoenberg—the prophet of atonality.

In 1910 he wrote his book on Harmony which has become famous on the continent and in England; and the following year he returned to Berlin to lecture on composition. *Pierrot Lunaire* dates from this time. In 1920-21 Schoenberg lectured in Amsterdam, Holland, thereafter returning to Vienna to busy himself with composition and teaching. One of the best biographies of this contemporary master is that by Egon Wellesz, published in 1924.

Schoenberg has conducted his own works at various times when they have been performed by famous European and English organizations.

MARIA JERITZA

JERITZA—whose mother-in-law, by the way, was the famous Blanche Marchesi—was born in Brünn, Austria, and commenced her musical training when very young indeed. She attended the Musikschule in her native town, later continuing the study of voice with a Professor Auspitzer. Her début occurred in Olmütz, when she sang the rôle of *Elsa* in "Lohengrin." Her first appearances in the Austrian capital were at the Volksoper—the municipal opera; here she sang first in "Tannhäuser," the part of *Elizabeth* being assigned to her, and thereafter she appeared at the Volksoper in a series of operas of varying styles—gaining in this way a versatility which is scarcely the possession of every opera singer. It was during this period of her career that she created the title rôle in Richard Strauss' opera, "Ariadne."

In 1912 Jeritza became a member of the Hofoper, or Imperial Opera, in Vienna. After many other performances with the new organization, she again sang "Ariadne" in 1916. In 1921 she created the leading rôle in Erich Korngold's "Die Tote Stadt."

The triumphs which Jeritza's beauty, voice and acting have reaped for her in America are too well known to need comment here. Her first appearance at the Metropolitan Opera took place on November 17, 1921, when she sang in the aforementioned Korngold opera. Her newest success has been in Richard Strauss' "Egyptian Helen." Her autobiography, "Sunlight and Song," is entertaining.

FRANZ JOSEPH HAYDN

HAYDN, who was born in Rohrau, Austria, March 31, 1732, and died in Vienna, May 31, 1809, has been rightly called the first great master of the symphony. A precocious child, his musical training commenced in earnest at the age of eight, when he was taken to Vienna. At thirteen he composed a mass. During his middle and late teens Haydn continued to study and practice assiduously—paying particular attention to the sonatas of C. P. E. Bach—and he became a highly proficient, if not a great, performer. His finances at this time were far from being in a flourishing condition, and he was glad of the opportunity (made possible by Pietro Metastasio, the Italian poet, with whom he was living) to become accompanist for the singing teacher, Porpora. From the latter he obtained considerable help in musical composition.

In 1761 Haydn entered the service of the famous Esterhazy family as second Chapel-master, later becoming first Chapel-master. During the many years spent in their employ, he wrote an astounding number of compositions, including very many symphonies, quartets, clavier works and so forth. As his music became known, his fame rose rapidly, and he was soon highly popular, especially in England whither he made several trips to conduct his own works. In 1797 Haydn composed the beautiful Austrian national anthem. The marvelous oratorios, "The Creation" and "The Seasons," were written when the master was nearly seventy.

VLADIMIR HOROWITZ

HOROWITZ was born in Kieff, Russia. His mother was a skillful musician, his father an engineer, and both parents took an extreme interest in all matters of artistic moment. After preliminary studies at home, the boy was sent to the Conservatory for a thorough musical training. At this institution, from which he graduated at seventeen, with high honors, he studied piano with Professor Felix Blumenfeld, a pupil of Rubinstein.

Mr. Horowitz's debut occurred in Khar-koff, after which he set out on his first tour. Until 1923 he played in various towns all over Russia, often being remunerated, during the war and post-war days, with groceries in lieu of money. During the season of 1922-1923 he played twenty-three times in the Russian capital, each time to overflowing audiences, wildly enthusiastic. In 1924 Mr. Horowitz went to Berlin, whence, after an appearance at the Bluthner Saal, he departed for a long tour throughout Europe and England. He has played with virtually all of the world's great orchestras and is hailed by critics as one of the greatest of contemporary virtuoso pianists.

Mr. Horowitz's American début was made with the New York Philharmonic Orchestra. Later he carried out a highly successful American tour. In his playing, the Russian temperament frequently shows itself—which is only another way of saying that into his playing is injected extreme intensity of mood.

ERNEST BLOCH

BLOCH was born on July 24th, 1880, in Geneva, Switzerland. Early showing distinct aptitude for music, he was placed under the guidance of the famous teacher, Jacques-Dalcroze. Later he studied with Théophile Ysaÿe, in Brussels, Belgium, and finally concluded his formal student's career with lessons under Ivan Knorr in Frankfurt. All these men were acknowledged masters, and from them Mr. Bloch obtained an education so thorough as easily to account for much of the immense success with which his work has met. During the season 1909-1910 he conducted concerts in Lausanne and Neuchâtel, sometimes also acting as guest-conductor when his compositions were played by noted European organizations.

In 1916 Mr. Bloch took up his residence in the United States, living at first in New York City where he devoted all his time to teaching and writing. Four years later he was chosen as director of the Institute of Music in Cleveland, Ohio. At present Mr. Bloch lives in California.

Among his outstanding writings are his *Symphony in C-sharp minor*, which has been very highly acclaimed by leading critics; his *Psalm 137, 114, and 22*, for voice and orchestra; "Israel," a *Symphony* for orchestra and voices; the *String Quartet in B*; and, lastly, the recent prize-winning symphony, *America*. He also was awarded a prize in the 1919 Berkshire competition, for his *Suite for Viola and Piano*.

GEORGE GERSHWIN

GERSHWIN was born in Brooklyn in 1898. His family had contained no musicians before him; and, indeed, not until he was twelve years old did the now-famous creator of the *Rhapsody in Blue* and other important works show any desire to learn to play a musical instrument or even to have anything at all to do with music. However, with the entry of a new piano in the Gershwin home, George became intensely interested in—perhaps modernist Writers would say, rather, "intrigued with"—the subject, with the result that a teacher was soon secured.

Mr. Gershwin's progress was phenomenal, entirely warranting his later study under such prominent teachers as Rubin Goldmark and Charles Hambitzer. At the age of sixteen he became a humble member of the staff of the Remick music publishing company, his duties being to play the piano; for this he received fifteen dollars a week. At eighteen he was hired, at thirty-five dollars a week, to play for rehearsals of a Victor Herbert operetta, "Miss 1917."

In 1918 Mr. Gershwin was commissioned to write music for several important New York theatrical productions. In this line of activity he has ever since been rather continuously employed, and his scores are, in the main, entertaining and original. His *Rhapsody in Blue* dates from 1923; the *Concerto in F*, from 1925. The *Six Preludes for Piano, in the Style of Chopin*, are more recent.

CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS

*—

A Significant Event in the World of Music

G. Francesco Malipiero, the eminent present day master composer of Italy, recently uncovered this extraordinary work and transcribed it expressly for *The Etude Music Magazine*.

Sonata

GIUSEPPE SARTI

Giuseppe Sarti was born in Faenza 1729 and died in Berlin in 1802. He was the author of a great many Operas. He occupied important positions in Copenhagen, Venice, Milan and St. Petersburg. He died on the eve of his return journey to Italy, after having achieved world-wide fame with his operas; but he is only known today through a few pieces that still are heard in the concert hall, above all by his aria: "LUNGI DA TE BEN MIO"

This present Sonata, never published before, is one of the few works for "clavicembalo" by Sarti, which have reached us, and in its form it comes very near to the Sonatas of Domenico Scarlatti. Grade 3.

Allegro

The musical score is for a Sonata in G major by Giuseppe Sarti, transcribed by G. Francesco Malipiero. It is an Allegro piece in 3/4 time, consisting of 23 measures. The key signature has one sharp (F#). The score is written on a grand staff with treble and bass clefs. Dynamics include *f* (forte), *p* (piano), and *tr* (trill). Fingerings are indicated by numbers 1-5. The score is divided into two systems of four measures each, with a final measure in the second system.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes.

The second system continues the piece. The treble staff has a melodic line with slurs and a dynamic marking of *f* (forte). The bass staff continues with a steady accompaniment of eighth notes.

The third system features a treble staff with a melodic line that includes a trill (tr) and a dynamic marking of *f*. The bass staff continues with eighth notes.

The fourth system shows a change in dynamics. The treble staff begins with a *p* (piano) marking, followed by a *f* marking, and then returns to *p*. The bass staff continues with eighth notes.

The fifth system includes a treble staff with a triplet of eighth notes and a trill (tr), with a dynamic marking of *f*. The bass staff has a *p* marking and features a series of chords.

The sixth system continues with a treble staff featuring a melodic line and a dynamic marking of *f*. The bass staff has a *f* marking and features a series of chords.

The seventh system shows a treble staff with a melodic line and a dynamic marking of *f*. The bass staff has a *p* marking and features a series of chords.

One of the loveliest melodies
ever written. Grade 4

SLOW MOVEMENT

Andante con moto M.M. ♩ = 72 from "UNFINISHED SYMPHONY"

F. SCHUBERT

This is the work which in its brilliant complete form is so widely heard at concerts and over the radio. Grade 7.

FIVE THEMES FROM THE FAMOUS RUSSIAN RHAPSODY

EDOUARD HESSELBERG
(D'ESSENELLI)

A la polonaise

A la polonaise

A musical score for a piece titled "A la polonaise". The score is written for two staves, Treble and Bass, in 2/4 time. The key signature has two flats (B-flat and E-flat). The music is characterized by a strong, rhythmic pulse, typical of a polka. The Treble staff begins with a forte dynamic (f) and a "quasi tromba" marking. The Bass staff also features a strong, rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a double bar line and a repeat sign.

Valse zingaresque *a tempo*

Valse zingaresque
a tempo

ff ff mp poco rit.

Musical score for "L'Allegretto" by Franz Schubert, measures 1-10. The score is in 3/4 time, key of D major, and features a piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked "L'Allegretto" and the dynamics are "poco ritard." and "poco accel."

Musical score for "L'Allegretto" by Franz Schubert, measures 1-10. The score is in 3/4 time, key of D major, and features a piano accompaniment. The tempo marking "fa tempo" is present. The score includes a treble and bass staff with various musical notations such as notes, rests, and dynamic markings.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of eight measures. The first measure starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass staff provides a simple accompaniment with quarter notes. The second measure continues the melody with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The bass staff continues with quarter notes. The third measure continues the melody with a quarter note G4, followed by a quarter note F#4, and then a quarter note E4. The bass staff continues with quarter notes. The fourth measure continues the melody with a quarter note D4, followed by a quarter note C4, and then a quarter note B3. The bass staff continues with quarter notes. The fifth measure continues the melody with a quarter note A3, followed by a quarter note G3, and then a quarter note F#3. The bass staff continues with quarter notes. The sixth measure continues the melody with a quarter note E3, followed by a quarter note D3, and then a quarter note C3. The bass staff continues with quarter notes. The seventh measure continues the melody with a quarter note B2, followed by a quarter note A2, and then a quarter note G2. The bass staff continues with quarter notes. The eighth measure ends with a quarter note F#2, followed by a quarter note E2, and then a quarter note D2. The bass staff continues with quarter notes. The piece concludes with a double bar line. The handwriting is in ink on aged paper.

Tempo di Bolero

The image shows a page from a musical manuscript for Franz Liszt's 'L'Espresso', Op. 28, No. 12. The score is written for piano and consists of 12 measures. The key signature is one sharp (F#), indicating G major. The time signature is 2/4. The notation includes a treble staff and a bass staff. The first measure is a whole note chord. The second measure is a half note chord. The third measure is a half note chord. The fourth measure is a half note chord. The fifth measure is a half note chord. The sixth measure is a half note chord. The seventh measure is a half note chord. The eighth measure is a half note chord. The ninth measure is a half note chord. The tenth measure is a half note chord. The eleventh measure is a half note chord. The twelfth measure is a half note chord. The score includes various musical notations such as chords, eighth notes, and dynamic markings like 'f', 'p', and 'sf'. The page is numbered '12' in the bottom right corner.

p *pp* *mf* *p* *p* *p* *cantando*

sopra *5 2* *r.h.* *p* *destra*

r.h. *poco rit.*

This system contains the first three staves of the score. The first staff is a grand staff with piano accompaniment, marked with *p*, *pp*, *mf*, and *p*. The second staff is a vocal line marked *cantando*, with dynamics *p* and *p*. The third staff continues the piano accompaniment, with a *poco rit.* marking at the end. The key signature has one sharp (F#) and the time signature is 2/4.

Allegretto grazioso
capriccioso, com.

poco a poco accel. *subito Tempo I.*

poco a poco accel. *r.h.* *a tempo* *r.h.* *r.h.*

This system contains the next three staves. The fourth staff is a grand staff for piano, marked **Allegretto grazioso** and *capriccioso, com.*. The fifth staff continues the piano accompaniment, with a *poco a poco accel.* marking. The sixth staff continues the piano accompaniment, with a *subito Tempo I.* marking. The key signature has one sharp (F#) and the time signature is 2/4.

Triste moderato
il canto signore *il accomp. mp*

This system contains the final two staves of the score. The seventh staff is a grand staff for piano, marked **Triste moderato**. The eighth staff continues the piano accompaniment, marked *il accomp. mp*. The key signature has one sharp (F#) and the time signature is 2/4.

Molto animato

8 *pp* *trem.* *pp* *pp* *il canto marcato*

8 *Allegro risoluto* *ritard.* *ff* *mf* *ff* *mf*

f *ff*

From a new set of very interesting
Plantation Tunes. Grade 3½.

MAMMY'S LULLABY

Andante sostenuto

N. LOUISE WRIGHT

mp *p* *mp* *p*

mf *p*

mf *p* *Ped. simile*

f *diminuendo poco a poco* *p poco ritard.*

DAPHNE

R. S. STOUGHTON

♩ Andante con moto

This page contains six systems of musical notation for a piano piece. The notation is written for the left hand (bass clef) and right hand (treble clef) on grand staves. The key signature is one sharp (F#), and the time signature is 3/4. The piece includes various musical markings and dynamics:

- System 1:** Starts with a forte (*f*) dynamic. The right hand has a melodic line with a trill (marked 1, 4) and a grace note. The left hand has a bass line with a trill (marked 1, 4). A *rall.* (rallentando) marking is present. The system ends with a *mf* (mezzo-forte) dynamic and a *Andante con moto* tempo marking.
- System 2:** Continues the melodic and bass lines. The right hand has a trill (marked 3) and a grace note. The left hand has a trill (marked 3) and a grace note.
- System 3:** Continues the melodic and bass lines. The right hand has a trill (marked 3) and a grace note. The left hand has a trill (marked 3) and a grace note. A *rall.* marking is present. The system ends with a *più accel.* (più accelerando) marking.
- System 4:** Continues the melodic and bass lines. The right hand has a trill (marked 3) and a grace note. The left hand has a trill (marked 3) and a grace note. A *ten* (tension) marking is present. The system ends with a *to Coda* marking.
- System 5:** Continues the melodic and bass lines. The right hand has a trill (marked 3) and a grace note. The left hand has a trill (marked 3) and a grace note. A *molto appassionato* marking is present. The system ends with a *più accel.* marking.
- System 6:** Continues the melodic and bass lines. The right hand has a trill (marked 3) and a grace note. The left hand has a trill (marked 3) and a grace note. A *rall.* marking is present. The system ends with a *più allarg.* (più allargando) marking.

The piece concludes with a **CODA** section, marked *meno mosso* (meno mosso). The CODA section includes a *D. S.* (Da Segno) marking and a *mp smorzando* (mezzo-piano, decrescendo) marking. The final dynamic is *ppp* (pianissimo).

COURTLY MINUET

A graceful study piece. Grade 3½.

Con moto scherzando M. M. ♩ = 132

STEPHEN HELLER, Op. 125, No. 2

This page of a musical score for piano contains six systems of staves. The music is written in G major (one sharp) and 3/4 time. The notation is complex, featuring many slurs, ties, and fingerings (1-5). Dynamics include *mf*, *p*, *f*, *cresc.*, and *p a tempo*. There are also accents and a *riten.* marking. The score is a single melodic line for the piano, with the right hand playing the melody and the left hand providing harmonic support. The piece concludes with a final chord in the right hand.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

TIME'S END

"IF I COULD LIVE A THOUSAND YEARS"

Words and Music by
JAMES FRANCIS COOKE

With breadth, not too fast

If I could live a thousand years, And
spend them all with thee, I'd want to live a thousand more To hold thee close to me. Ah,
love, the years go fly-ing by! Just like this lit-tle rhyme; Pray God we spend them side by side, Un-til the
end of time.

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IN THE VALLEY

British Copyright secured

Text and Arrangement by E. A. BARRELL

L. van BEETHOVEN, Op. 27, No. 2

Moderato assai

Far a-way on the moun-tains shin-eth the

* Because of the long vocal phrases of this song, frequent use of "catch breaths" is advisable. A "catch breath" is a rapid, imperceptible inhalation. E. A. B.
Other Music Sections in this issue on pages 163, 195, 237.

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sun, Where-as now all is mist y grey in our

val - ley here. For Thee I wait, Wilt Thou ap -

pear Ere the night's swift course is run?

Now the moon ris - es sweet, the eve - ning to greet.

mf *enfatico* *cresc.* *a tempo* *dim. e rit.* *mf* *a tempo*

più mosso *marc.* *cresc.* *più mosso* *f* *accel. e cresc.*

ne'er I'll own, *ff* *rall.* *espressivo e sempre dim.*

poco accel. *cresc.* *a tempo* *dim. e rit.* *cresc.* *a tempo* *dim. e rit.* *mf* *a tempo* *accel. e cresc.* *f* *accel. e cresc.*

poco rit. *col parte*

mf dolce ten. rit. *3 ten. mp* *p a tempo*

With Thee at my side. Far a-way on the

mf rit. mp rall. p a tempo

moun - tains fad - eth the sun, And the grey of our vale has

cresc.

turned to dul - ler tone; Oh haste, my own!

carezzevole

See how the moon-light beck-ons lov - ers to

molto espressivo

stroll e - late. Mys - tic moon, I wait,

ten.

wait, Sweet moon, wait.

dim. e rall. pp

The musical score is written for voice and piano. It consists of seven systems of staves. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat). The score includes various performance markings such as *mf*, *dolce*, *ten.*, *rit.*, *mp*, *p*, *a tempo*, *cresc.*, *carezzevole*, *molto espressivo*, *dim.*, *e*, *rall.*, and *pp*. The lyrics are written below the vocal line. The piano part features intricate arpeggiated figures and sustained chords. The score concludes with a double bar line and a *pp* marking.

OUR CONQUERING HERO

MARCH
SECONDO

WALLACE A. JOHNSON

Marziale M.M. ♩ = 108

OUR CONQUERING HERO

Marziale M.M. ♩ = 108

MARCH
PRIMO

WALLACE A. JOHNSON

This musical score is for a march titled "Our Conquering Hero" by Wallace A. Johnson, published in March 1929. The tempo is marked "Marziale M.M. ♩ = 108". The score is written for piano and includes various dynamic markings and fingerings. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into two systems, each with two staves. The first system begins with a forte (f) dynamic and includes fingerings such as 1 3 2 1 3 2 and 1 3. The second system continues the piece with dynamics like mezzo-piano (mp), mezzo-forte (mf), and forte (f), and includes fingerings like 4 2, 2 1 1, 4 2, and 5 3. The third system features a fortissimo (ff) dynamic and includes fingerings like 4 1, 5 1, 4 1, and 5 1. The fourth system includes a fortissimo (ff) dynamic and includes fingerings like 1 3 2 1 4 and 1 2. The fifth system includes a fortissimo (ff) dynamic and includes fingerings like 2 1 3 and 4. The sixth system includes a fortissimo (ff) dynamic and includes fingerings like 3 2 1 and 4. The seventh system includes a fortissimo (ff) dynamic and includes fingerings like 5 and 4. The eighth system includes a fortissimo (ff) dynamic and includes fingerings like 5 and 4. The score concludes with a fortissimo (ff) dynamic and includes fingerings like 5 and 4.

Sw. Solo stop or Combination
Gt. Soft 8'
Ch. Soft accompaniment
Ped. Soft 16' and 8'

THERE IS A GREEN HILL

Transcr. for Organ by Edward Shippen Barnes

C. GOUNOD

Ch. to Ped.
Ch. to Gt. **Andante moderato**

Manuals

Gt.

Pedal

Gt. to Ped.

cresc.

Sw. (or Solo) *mp*

dim.

Ch.

Gt. to Ped. off

dim.

cresc.

dim.

f

dim.

poco rit.

a tempo

cresc.

dim.

p

cresc.

r.h.

Con moto

Gt. *p*

cresc.

Gt. to Ped.

Add. to Ped.

espress.

cresc. molto

dim. Ch. Celeste or Flutes 8', 4'

Gt to Ped. off

Solo *p*

Ch.

Solo

with soft 16' *ad lib.*

Sw. *pp*

Sw. to Ped. only

Soft 32'

Sw. *ppp*

ARIA

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Edited by Otto Meyer

FRANZ TENAGLIA

Andante -

Edited by Otto Meyer

Andante -

Violin

PIANO

mf dolce *dim.* *p*

cresc. *f* *p*

cresc. *molto cresc.* *sempre cresc.* *cresc.*

f *dim.* *p*

ff *dim.* *p*

cresc. *f* *mf* *p*

cresc. *f* *dim.* *pp*

espr. *mf* *molto cresc.* *f* *dim.*

tutta forza *dim.* *pp*

tr.

CODA

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D.S. %

EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

Charmante, by Frederic Groton.

The pedaling of this mazurka is a bit difficult and must be studied carefully. Practice it without playing the piece at all, simply counting.

Throughout much of the first section the second beat is stressed or emphasized. The middle section is in C minor; and in measures 1-3 of this theme the left-hand part should be brought out clearly, while the triplets in the right-hand part are much less accented. This same effect occurs later.

A-flat is a very popular key indeed—partly, we suspect, from the fact that it has considerable richness and sonority without containing too many flats for the ordinary player to comprehend.

Sunshine, by Percy Milton.

Percy Milton is one of the foremost English composers of the present day, and he is especially known for his excellent piano compositions.

The present composition is in a light mood and amply justifies its brilliant title.

Observe that the first theme is transposed an octave higher, commencing with the ninth measure.

The middle division of the number is in D-flat, and in the course of this section the left hand has a chance to "sing" several measures of very lovely melody.

The triplets of the final section are admirably suited to their purpose.

The Skaters, by Ludwig Renk.

The Skaters is an arpeggio piece that frequently requires the hands to be crossed—not a difficult act for the player to do and one that may even persuade his hearers that he is a highly skillful pianist who can do one of the "stunts" that the great virtuosi do.

In the B-flat section the right hand plays the melody.

Doloroso means "sadly." Our English adjective, "dolorous," closely approximates the Italian word in appearance, and in Elizabethan times the noun "dolor" (signifying sorrow) was in common parlance.

The eight-measure Coda of *The Skaters* is entirely delightful; considerable artistry is needed to play these few measures well.

In a Rose Garden, by Montague Ewing.

Here is an analysis of Mr. Ewing's extremely melodious and attractive piece:

Section A: 16 measures in C major;

Section B: 16 measures in A minor (relative minor);

Section A: (as before);

Section C: 32 measures in F major, preceded by a two-measure interlude;

Section A: (as before).

Notice that the formality of an introduction to the first theme was omitted, and no coda is added at the end of the number.

The A-B-A-C-A form is known as the Rondo form.

Twilight Visions, by Walter Rolfe.

The themes of this reverie have a sort of Hawaiian dreaminess that renders them most ingratiating. Small hands may find certain of the right-hand chords in the first and last sections rather extended; but only by correct exercises and by playing such a composition as *Twilight Visions* will such small hands become capable of grasping large chords.

In the seventeenth measure the fingering of the first right-hand chord is 1-4-5, not 1-3-5. Trying to make the third fingers do the work, not only of themselves but also of the temperamental fourth fingers, is a sin which the large majority of young pianists commit. If you offend in this respect, try hard to right your mistake.

The grace notes in the B-flat sections are successful in enhancing the charm of the theme; they must be played lightly.

Dainty Steps, by Hans Schick.

Little educational help is necessary for this straightforward composition in mazurka time.

The sixteenth notes must be real *bona fide* sixteenthths if you are going to express exactly what the composer had in mind. Play them as eighths and you will see at once how much of its appeal the sections loses.

"Hans Schick" is the pen name of a well-known American composer who does not wish to reveal his identity. Anonymity is permitted in other walks of life, so why not to composers? Though you may not realize it, the greatest American composer of all, Edward MacDowell, sometimes wrote under the pseudonym of "Edward Thorn."

Sonata, by Giuseppe Sarti.

There are two pieces in the current issue by old Italian composers. Sarti's *Sonata* and the violin *Aria* by Franz Tenaglia, and both display the intense organization and unity of material typical of their period. The *Sonata* has, moreover, immense vitality; it is to be performed in strict manner, all time variations such as rubato effects being out of character.

The educational remarks concerning the composition which are to be found on

the music itself are so full and explicit that we refer you to them rather than duplicating this material here.

Of course, the real student will learn Sarti's *Sonata* with the metronome set at the correct marking.

There it will be learned that it was Malipiero, the eminent modern Italian composer, who recovered this composition for use in our day.

Slow Movement from the "Unfinished Symphony," by Franz Schubert.

This melody is one of Schubert's very finest, and should be played in a slow, sustained manner. Some of the slow movements in the Brahms' symphonies have a like serenity of mood, as also a similarly simple harmonic scheme, and when played by an orchestra the effect is unforgettable.

In measure thirteen, left hand, hold on to the upper C-sharp while playing the lower staccato notes. In the next measure the right-hand chord, which has a rather difficult appearance, becomes at once understandable if we just remember that A-sharp is the same note on the piano as B-flat.

Measure eighteen will trip up the careless player who will fail to see that the B in the right hand is to be held three beats despite the fact that the rest of the chord gets only one beat. Such an enormous amount of material on Schubert's life and works has recently been printed that it seems unnecessary to add biographical matter to this note.

Russian Rhapsody, by Edouard Hesselberg.



EDOUARD HESSELBERG

Mr. Hesselberg was born in Riga, Russia, and was educated at the Royal Philharmonic Conservatory of Music in Moscow. He was graduated from the latter a laureate medalist. He has toured as solo pianist and accompanist with such noted singers as Sembrich, Nordica, Lucca and de Reszke, and audiences acknowledge him to be a brilliant and skillful performer. As a teacher and composer Mr. Hesselberg has likewise won considerable note.

The themes presented in his *Russian Rhapsody* are genuinely Russian and picture various moods "like a trumpet." The word "zangaresque" used in connection with the first theme, is an adjective meaning "gypsy." A "bolero" is a lively dance of Spanish origin. At this point in the rhapsody notice the repeated notes in the accompaniment.

Rimsky-Korsakov very much liked repeated notes in accompaniments, as you can tell by studying his famous symphonic suite, *Scheherazade*.

After these G minor sections, we have material in G major which appears to us even more typically Russian than any of the rest of the piece.

Next comes B-flat major, and then a return to the original key, G minor. What a smooth succession of keys!

There is ample chance in this number for intelligent interpretation.

The left-hand chords in the B-flat section must be broken evenly—from the bottom to the top.

Mammy's Lullaby, by N. Louise Wright.

N. Louise Wright is one of the really outstanding composers and teachers of the State of Missouri. She has for some time directed with immense success the piano department of Swinney Conservatory of Music at Central College, Fayette, Missouri.

The present example of her work is definitely original and likable.

After an eight-measure introduction the theme enters in the right hand, with a series of descending major thirds in the left hand as accompaniment. These thirds are excellent but must be played very softly and very smoothly, to obtain the best effect.

There are no pianistic intricacies in this lovely sketch, but the interpretation is not at all easy.

Daphne, by R. S. Stoughton.

Here is a wholly charming and yet quite simple piano composition by R. Spaulding Stoughton, of Worcester, Massachusetts, one of the familiar contributors to the music pages of *THE ETUDE*. It is the common "three-part" form (A-B-A) and contains the customary introduction and coda.

In measure 5 do not let go of the right-hand note B in order to play the quick notes that are part of the accompaniment.

The middle section of *Daphne* is admirable and builds up to a telling climax, and the four measures preceding the return of the first theme seem particularly happy. The cross rhythm in the middle section will not bother those who have been correctly taught in the matter.

Courtly Minuet, by Stephen Heller.

Each tone in the original right-hand figure should stand out as clear as a crystal. Study it staccato, and in the final conception imagine a row of crystal balls between which you could put only a piece of tissue paper. In the eighteenth measure—not counting the repetition of the first sixteen measures—there is a sudden drop from the bold bright forte of the preceding measures. The three "Es" in the right hand are important tones, melodically leading into the next phrase.

This short minuet is one of the finest "technic builders" in existence.

(Continued on page 248)



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The SINGER'S ETUDE

Edited for March

By D. A. CLIPPINGER

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT
"A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

The Vocalist's A-B-C

THE TRAINING of singers has long been largely a matter of voice culture, and the aim of all voice teaching is to produce a beautiful voice. Though the rightness of this cannot be questioned, a moment's thought should make it clear that the voice is not the singer; it is merely the instrument upon which the singer plays. If the voice is to produce beautiful music it must be played upon by a musical mentality. Yet in a large percent of voice teaching, scarcely any attention is given to musicianship, with the result that the student's singing shows little working acquaintance with the material of music. He is hampered, handicapped and filled with uncertainty by rhythm, melody and form.

No play of imagination can be allowed in such a condition of mind, and this in itself accounts for a large amount of mediocrity. Though the student may have a good voice he is decidedly a stranger and ill at ease in the tone world. The attitude that once the voice is developed the rest will take care of itself is wrong and must be changed. It is the work of the teacher to change it.

Training for musicianship should appeal to all students of singing as a saver of time and money. The ability to read readily at sight is but one of the advantages resulting from such training. A good sight reader knows a song by the time he has gone through it twice. The poor reader rarely feels sure of himself. If he misses a note he has to be helped to find it. If this element of musicianship is insisted upon it will add immensely to the freedom, the safety and security of singing. The old Italians attached so much importance to sight reading as a factor in becoming a good singer that they would not accept a pupil until he had mastered it.

The beneficial effect on singing would be tremendous if we could utterly destroy the old idea that the three things necessary to good singing are voice, *voice*, voice. Voice does not sing. Musical intelligence sings. If one is musically intelligent he will make almost any kind of a voice sound well. Once, when the writer was quite young, he heard an excellent pianist play on an execrable piano in a concert hall in a small town. It was a final proof that the music is in the man, not in the instrument.

Lack of Experience—Lack of Vision
NOT TO GRASP the full meaning of what he is undertaking is no discredit to a student. It is the usual condition of one beginning the study of a subject with which one is entirely unfamiliar. Unless he is made to understand clearly what it means to become a musician and express music through the voice he is likely to have a warped, superficial idea of it which will affect his entire study. Perhaps if he is made to understand that learning to sing is an undertaking worthy of the best efforts of anyone, no matter how gifted, he will take it and himself more seriously. At any rate, this is worth thinking about.

How to induce students to study in a way to achieve the best results is a problem to which all teachers should give their best thought. That few voice students do study in this way is known full well, a majority of them having but one lesson a week. To train the voice and to develop a musical mind with thirty minutes a week would require more time than the average life of the singing voice.

With one lesson a week, in this world filled with the distractions of modern civiliza-

tion, it is difficult to keep the student interested. He loses the spirit of study. Then he loses heart and discontinues his lesson. He who might have been a good singer is lost for no other reason than that conditions of study were wrong. If students could have three lessons a week it is altogether likely that good singers could be made of them all.

In many instances the expense of one lesson a week, far from being all the student can afford, is a measure of the value and importance he attaches to the study of singing. If the teacher succeeds in changing the student's estimate of singing he will find a way to have his lessons closer together. If this could be effected generally we should soon begin to see a change in the singing of our students.

The Commercial Element

CLOSELY connected with this difficulty of financing a musical education is that of forcing young singers into public performance long before they are ready. From the standpoint of the educator this is deadly. The logic of it is that one cannot be in two places or conditions at the same time. Once the student has had a few appearances before the public he automatically becomes a professional. Then the thought of going back into the amateur class is actually repugnant to him.

Every singer should be made to understand that he must be a student as long as he lives. This does not mean that he must necessarily always be with a teacher. Though, if he is a concert singer, he will do well to keep in close touch with a good teacher and submit his work to him at intervals throughout his career. In any case he must preserve the habits of the student. He must be in the spirit of study, the spirit of inquiry, the spirit of learning. The moment this leaves him he has lost contact with the world and might as well leave it, for his usefulness is at an end. When once initiative is established the student is safe. The desire to know will lead him into all truth.

AN OPINION which seems reasonable, once it is voiced will often spread like an epidemic to become finally a general conviction. Such is the origin of many of our beliefs.

This is often brought to mind by what we hear concerning vocal practice. The opinion which seems to be a settled conviction with many is that, as soon as the student begins the study of voice culture he should give a reasonable amount of time every day to practice. He is made to believe that his growth depends upon it. If his progress is not satisfactory his practice is inquired into very carefully and he is urged to greater diligence.

Now it may be considered unorthodox, not to say heretical, to hold the belief that the student's lack of improvement

The student should have ten years of music study before beginning the study of singing. It is quite common to begin the study of the piano at the age of seven for, if the child is ever to become a pianist, lessons must be begun when he is very



D. A. CLIPPINGER

young so that his hand may be formed while it is growing. The piano is the most practical of all instruments and is of supreme importance to the singer. Suppose one should begin the study of the piano at the age of seven and continue for ten years. At the age of seventeen, which is about the age at which serious study of singing may be taken up, he would have a knowledge of music and a musical judgment which would enable him to approach the study of singing with a degree of intelligence impossible to acquire otherwise. Further, he would accomplish in one year what would require two or three years without such musical background. This is not dreaming; it is the soundest kind of sound sense. The dismaying condition in the vocal profession is lack of musicianship.

The Human Instrument

may be due to practice rather than to lack of it. Notwithstanding, such is often the case.

Vocal practice is something entirely different from piano practice. The scale of the piano is fixed, each pitch is established by the builder, and the student must learn to put his fingers on the proper keys. But the vocal instrument must be played with ideas, not hands, and the student must create both the pitch and the quality of the tone at the instant he sings it.

The vocal instrument is so constructed that it can express the entire range of human feeling; therefore the same instrument may produce any kind of tone from good to bad. This means that if one would produce a beautiful tone he must first have in mind a definite concept of

A Longer Period of Preparation

THE NEED to earn a living often causes singers to begin teaching long before they are adequately prepared. The pure, singing tone, so absolutely essential to good teaching, cannot be acquired suddenly. A student rarely has any practical idea of it in the beginning, and it is something one cannot work out alone. It must be done under the ear of a teacher who knows, and sometimes several years are necessary to establish it. A great many begin teaching before this is completed and consequently pass on to their students their imperfect concept of tone. This is the cause of much of the imperfect tone quality we hear among singers. A voice teacher is no better trained than his ear. His ear is his taste and his taste is all he can possibly demand of his students.

We should all be very alert and urge, perhaps the word *insist* might be used, that those who expect to teach should give themselves the best possible training before beginning the important work of teaching. It is an imposition, at least, to fasten imperfections on students at a time when they are unable to defend themselves. If we could succeed in getting all prospective teachers to give themselves ample preparation we should see a marked effect on singing in the years following.

In voice teaching much has to be learned by experience, for the teacher will never find a voice exactly like his own. He must learn by actual work with students how to handle the endless number of different voices and individualities. A formula never succeeds. It might succeed with one voice, if the particular voice that needed that particular treatment should arrive. For all others it would be a failure.

All day long the teacher must be forming judgments. Every vowel, consonant, the delivery of every word, phrase, the mood, contrast, unity, proportion—in fact, everything included in the interpretation of the song—must pass under his critical ear and be judged. This is the way standards are established. The value or validity of the teacher's judgment depends entirely upon the breadth of his own training. Incomplete training is followed by imperfect judgments which are passed on from one to another in an endless chain. Perhaps we need to have our consciences sensitized. Some, I fancy, are a trifle too elastic. At any rate courses leading to teachers' certificates should be broadened and the time extended. This also would improve the grade of singing in the next few years.

beautiful tone. It is not going too far to say that beginners never have it. One of the important factors in voice training is forming the perfect tone concept, and usually a few years is required to accomplish this.

When the beginner practices he is trying to express his concept of tone; but his concept of tone is still imperfect. The tone he is producing is not the one the teacher is trying to develop. How can the student develop the right quality when he is persistently working to acquire a wrong one? Either through imitation or explanation he must learn what the elements of the pure singing tone are, and he must hear this tone mentally as a defi-

(Continued on page 213)

A Schubert Song

WE ARRIVE at definite expression only through words. Through the action of the intellect in reading a poem our sensibilities are affected and we feel. There is no definite expression of ideas in tone combinations and progressions. The nearest music can come to definite expression is to create, or awaken, a feeling or mood.

Making a song is associating a poem with appropriate music, music which induces a mood similar to that of the poem, thus each supplementing, strengthening, intensifying the other. When this is done the song will possess that vital spark, that indefinable something, which will make it live.

It is not difficult to determine whether or not a song is well made. Study the poem carefully until thoroughly assimilated. Then study the music. If they induce the same mood, if each seems dependent on the other, if they work better together than they do apart, the song is well made. If they fail to do this or seem to be in opposition, then the composer has not succeeded in translating the mood of the poem into music, and the song is not perfect.

It is interesting to note the unerring skill displayed by the great song writers in the blending of music and poetry. Let us take a single example from Schubert's "The Wanderer." The story is of one who, like the wandering Jew, is condemned to wander forever in search of home and friends. The feeling awakened by the poem is that of sadness, longing and despair, an endless striving for the unattainable. The song begins with a prelude of six measures, in which the idea of unrest is shown by a constant repetition of triplets in the right hand against a sullen, somber bass. Including the introduction there are twenty-two measures of constant motion, the harmony of ten being full of unrest, during which the Wanderer says:

*I wander on with pain and care,
And ever ask with sighing, "Where?"*
But the only answer is the echo "Where?" Throughout the twenty-two measures the feeling of longing, yearning, without hope, yet ever striving, is maintained. In the next eight measures, "The sun to me seems dim and cold," the feeling is of utter despondency. The motion ceases. This, of course, is in the minor mode. Then the thought of home suggests itself and the music is made more cheerful by a few measures in the major mode. But the feeling of sadness soon returns, and at the words, "I seek in vain," the accompaniment answers with a minor chord.

A bright picture follows this in the words:

*That land, that land, so fresh and green,
Where richest roses may be seen.*

This Schubert puts in a major key with a bright, jovial six-eight measure which continues until, with an agonized cry, he says, "O land where art thou?" at the beginning of which the accompaniment has an augmented sixth chord to intensify the mental anguish. After a short interlude the accompaniment once more takes up the motion in triplets to the words, "I wander still in pain and care," and continues until the words, "A spirit voice doth whisper near," at which the melody and accompaniment are in unison. At the words, "There where thou art not," the accompaniment has a chord of the fifth and augmented sixth full of unrest, lacking all of the elements of repose. Here Schubert shows with a single chord all of the restlessness and yearning of the wanderer.

As Brook To Bed

THROUGHOUT the entire song every shade of feeling suggested by the words has its counterpart in the music. It would be exceedingly difficult, if not impossible, to find a song in which there is a more perfect union of words and music, the music supplementing and intensifying the meaning of the words. The result is one of the greatest of songs.

It must not be supposed that Schubert worked this out mechanically. It is not likely he gave it a thought further than to put on paper what occurred to him. His musical organism was so sensitive that it responded to every shade of feeling, every poetic suggestion, with appropriate music. Schubert's whole life was music. Thoughts came to him clothed with music. If he read a poem music accompanied it. He did not have to make it. It was there whenever he wanted it and in perfect form. Wagner said that, when writing the poems of his great music dramas, the music came with the words. When the poem was finished the music was practically composed; it was after that largely a matter of copying. It is said of Mozart that once while in bed there was suggested to him a theme from which he developed a complete sonata, retaining it in memory and copying it the next day.

The difference between genius and talent is that genius receives its ideas in perfect forms which need only logical development while talent gets them by a process of pruning and remodeling.

That Schubert was a great genius no one doubts; otherwise he could not have produced such an enormous number of compositions in so short a life. His songs alone number over six hundred, and he wrote as many as eight of them in a single day. So versatile was he that he could set a poem of Goethe or a laundry bill to music with equal facility. It is said that, had he lived, he would have set the entire literature of Germany to music.



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The Human Instrument

(Continued from page 212)

nite entity. Before he has this, practice is as likely to harm as to benefit.

Beginners often come with bad habits of tone production. The most common of these is a rigid throat. This has become a fixed habit and appears automatically. If such a one is told to practice an hour every day he will fasten the habit more firmly upon himself rather than get rid of it.

It is a serious mistake to allow such a one to practice alone. Here is a wrong habit that must be replaced with a right one, and the student does not know how to do it. Therefore, no practice shall be done without the teacher's supervision until the student understands how to work at it alone.

Why is it that sometimes at the end of a lesson we see that the student has covered some ground but, when the pupil returns for the next lesson, he seems to have fallen back again? It is because the right idea is not yet firmly established and the wrong habit still dominates his practice. He is not yet able to practice to advantage alone. In such instance some reading should be outlined for him and he should be given some things to do that will improve his musicianship; but the work of forming the voice must be done under the care of the teacher.

During this period the student should be with the teacher as often as possible.

(Continued on page 231)



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The ORGANIST'S ETUDE

Edited for March by

EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT
"AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

Orchestral Problems

ANOTHER EMBARRASSMENT to be met and overcome (as far as may be) on a two-manual organ is the sudden alternation of short phrases of varied tone-color and of a solo character, while the accompaniment remains unvaried. This happens, for instance, in Beethoven's "Egmont" Overture, the flute, oboe and clarinet answering each other repeatedly in short phrases too closely consecutive to allow of any change of stops. This effect, could it be conscientiously reproduced on the organ, would be as beautiful there as in the orchestra, but owing to mechanical difficulties it is almost as impossible on a three-manual as on a two-manual organ, and not on every four-manual organ, even, is it at all convenient or easy. On a two-manual organ the best way is to forego altogether the varied play of tone color and render these short phrases on the same solo stop, trusting to the intrinsic beauty of the melody and rhythm to preserve the interest. It will not lose greatly. In any case, it is far more important to preserve the rhythm and phrasing intact than to break the rhythm by the delay of even the most clever and agile change of stops.

However, there is a way in which a partial variety of tone color may be obtained without breaking the rhythm: alternate short phrases of the solo melody may be played on the accompanying manual, with very pleasing effect. (To play any *extended* melody with the exact tone color of the accompaniment would, of course, be a weak and tame proceeding, but for a short phrase contrasting with another short phrase on an actual solo stop, the variety thus obtained more than makes up for the intrinsic weakness of the effect temporarily obtained.)

Variety by Simplicity

IN GENERAL, however, it may be taken as a conceded truth that a two-manual organ affords less opportunity for varied and rapid changes of tone color in the course of a piece than does the three or four-manual instrument, but this need not be altogether a disadvantage unless you are willing to make it so. Too continual and restless variety in the use of stops is in itself a kind of monotony and that of a most disagreeable sort. I have heard many players of large organs who offended greatly on this score.

If you have played, say, one movement of a sonata, with only a moderate degree of variety—for instance, with changes of manuals, but few or no changes of stops—and then effect an entire change of registration for the next movement, your total effect of variety will be more pleasing to the listener than if your first movement had been full of a restless change of tone color and your second movement likewise full of a restless change of tone color. This does not mean, however, that one should allow himself to fall into a rut, limiting himself to a few familiar and tried combinations of stops.

Avoiding a Rut

I VENTURE to narrate here an amusing little personal reminiscence which illustrates only too well the degree to which many organists allow themselves to fall into a rut in the matter of registration, without realizing the fact. Spending one Sunday of my vacation a few years ago in a small town with some friends, who, as it happened, had never heard me play the organ, I was asked to attend evening service with them, meet their organist and

play a few pieces for them after church was out.

This proved to be very opportune and agreeable to the lady organist, as she had been wishing to get away early; so she not only consented to my use of the organ, but asked me if I would take her place at the last hymn and the postlude. Just before she took her leave, what was my surprise to see her step to the console and draw certain stops, and as she passed by me on her way out she explained with a kindly smile—"I have left the stops properly set for hymn playing." (!) If we deduced from this that she played all hymns alike, no matter what the sentiment, Sunday after Sunday and year after year, probably we would not be far from the truth. To be sure, the organ was a small two-manual, yet large enough to admit of all sorts of variety needed in church use.

Changing Combinations

COMBINATION PISTONS, while an adjunct of immense value in modern organs, present an added danger to the organist in the risk of falling into a rut. Properly they should be used for emergency changes where there is no time to manipulate the stops by hand, and never be allowed to take the place of good brain work. The smaller an organ is, the more need to investigate personally all stop com-

To no effective pedal work it is essential to have shoes with low heels, medium toes, and medium soles. Solid toe and heel work cannot be accomplished with high heels and extremely narrow toes; thin soles do not give sufficient support in heavy passages, causing fatigue to the muscles of the feet, and heavy soles are not pliable. Rubber heels or soles should not be worn at the organ because they prevent the feet from sliding quickly and easily.

After seeing that the feet are properly clad, the next step is to put them in place and keep them there—this does not mean curled up under the bench or hanging around anywhere on the pedal-board. When not using the swell-box, crescendo pedal, or other appliances manipulated with the feet, they should be kept in contact with the pedal-board, fairly well up to the black keys, left foot slightly behind the right.

When the feet cross, the left foot is still held behind the right. This makes the right foot cross over the left or the

binations which have any possibility of being useful. Only the smallest fraction of these could be placed on pistons, at least at the same time.

But, you may ask, what have these last few paragraphs to do specially with two-manual organs? Are they not well-known platitudes relating to organ playing in general? Just this, I would reply, that the organist limited to a small instrument is apt to develop a sort of "inferiority complex" and imagine that no great variety of power or color is available on his instrument anyway; consequently there is no use to try. This is far from the truth; there are untold riches if he will but search for them.

Names and Sounds of Stops

SUPPOSE I were seated at a moderate-sized two-manual, and had before me a piece written for a three or four-manual, in which numerous stops were called for which my organ did not have—say, even, as an extreme case, which no organ I had ever played on had—and yet I was determined to play this piece; what would I do? The problem is not so tremendous as it may seem. Disregarding the literal directions for registration (except so far as they might serve as a clew to the kinds of effects intended), I would study the piece from a purely musical point

Pedal Pointers

By HELEN OLIPHANT BATES

left foot under the right. If the interval is small the heel of the crossing foot will not pass the toe of the other. The right heel must be held high in order not to disturb the passage of the left foot. When the feet are not crossing each other, the heels should be held near the keyboard, because if they are kept high there will be an unnecessary movement up and down every time they are used.

The action should come from the ankle joint, which should be freely used, and should be directed slightly forward toward the black keys. The weight of the legs should not be used in pedaling. It is not only unnecessary but also causes the knees, which should remain quiet, just moving enough to remain over the feet as they move, to bob up and down in an ungainly manner.

Pedal notes may be played in three ways:

1. With the tip of the toe.
2. With the heel.
3. With the flat part of the sole.

of view; notice where the loud and soft places were, and where there were great climaxes; where solid masses of tone were demanded, and where solo tone with subdued accompaniment.

In the latter case, I would consider what kind of tone best fitted the musical matter and try not to make the mistake I have heard some organists make of giving a light and agile high-lying passage to the oboe when the flute tone would be more appropriate, nor, on the other hand, an expressive and sentimental melody to the flute. I would, so to speak, shove myself into the composer's place and ask the question: "Here is a piece of mine which I would like to make sound well on this two-manual organ. How shall I best manage it? The answer has absolutely nothing to do with the way it is played on a four-manual." If my ideas still remained a little nebulous, then I would commence practicing it with some rather commonplace and conventional registration, until ideas of improvement (which I would be eagerly alert to discover) should suggest themselves.

Listen! Listen!!

PIECES having an important obbligato part for chimes or celesta I fear I should rather pass up, but, barring these, I am sure that there is no good organ piece of real intrinsic musical content which a capable organist may not make at least acceptable on a two-manual instrument. The question is not how far he may have been able to follow literally the composer's or editor's directions, but *whether what he plays sounds well*. Incidentally I would say, as an organ teacher, I have found this simple and obvious fact one of the most difficult to impress properly on most pupils. When one can get them to listen to their own playing rather than to read the names of the stops, the battle is more than half won. This is all the more necessary because even in the rare cases where the organ in use is provided with exactly the stops named, there is no certainty of their being voiced the same, and the whole scheme may need revision accordingly.

—Courtesy of The Diapason.

(Part III of this interesting article will appear in the April ETUDE.)

Good organists use the toes and heels with equal frequency. Alternate toes are often used, especially for passages in the center of the keyboard. Alternate heels are not often used, but occasionally they are useful, for several notes only, in rapid passages where the use of the toe would throw the foot out of line. The heel is more often used preceding or following the toe of the same foot. This alternate toe and heel work is the best method of pedaling passages at extremes of the keyboard.

The flat part of the sole is used where it is necessary to play two successive black notes with the same foot. This may be done in either of the following ways:

1. By placing the sole of the foot over the two keys and pressing first with one side of the foot and then with the other.
2. By sliding the entire foot so that both notes can be played with the center of the foot. The outer edge of the right foot will be raised in ascending, the inner

(Continued on page 215)

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Religious Hymns

By HERBERT ANTCLIFFE

SOME YEARS ago a well-known English musician wrote a book about hymns and hymn singing and was taken to task by an enthusiastic Roman Catholic for starting with the work of Luther when he might have gone back a number of centuries earlier and given the history of many famous Latin hymns and their tunes. Even his censor, however, did not go back anywhere near the beginning of hymn singing. For such practice is one of the oldest in the world.

The records which the Bible provides refer to but one nation and that by no means the most highly developed in this particular matter. The Greeks and the Hindoos both had their hymns which were sung on various religious occasions, many of them much more rhythmical and possibly even more metrical than the Jewish psalms. Pausanias who lived in the second century of the Christian Era and wrote on the antique religions of the Greeks says that the most important and continuing features of their rites, which included a large proportion of hymn singing, was the rhythm. The hymns of the Rig Veda, the Hindoo sacred books, are equally old.

Tunes, as we know them now, scarcely existed, but one must remember that in primitive music that which is of great importance is not the order of the notes so much as the length of time they are sustained and the position and recurrence of the accent. Every city in ancient Greece and Italy had its collection of rites in which these hymns, along with details of the movements, often so developed as to become dances, were inscribed. Pindar, Tacitus, Plutarch, Athenæus and others

all mention these hymns and the way they were used and preserved. That they were sung by the common people is evident from the fact that in the early days religion was more a matter for the home and hearth than for the temple and "in all their religious acts they sang in community the hymns which their fathers had taught them."

Among the early Romans the *Io triumphæ* was a refrain to a hymn sung at the thanksgiving for victory by the soldiers, while they marched in procession round the altar on which the priests were offering up the sacrifices of human victims (the prisoners) or of animals. Like many soldiers in our own days they were not always as reverent as they might be, and there was a time when it was discovered that, while lustily singing the melody, they did not keep to the religious words but inserted instead some of the rough and ribald songs they were accustomed to sing in camp and barracks.

Some of the prayers which we find in the plays of the great Greek and Latin authors were actually hymns sung in the homes or in the temples, and not only every occasion but every article of veneration, from the sacred fire to the marriage bed and the paternal throne, had its appropriate hymn. There was no choice, as we have today with our scores of hymns for all occasions, but a single one which tradition held fast for each event or occasion. We can thus say that before Martin Luther, before Thomas Aquinas, before Gregory and Benedict, even before King David, hymn singing was more generally practiced than it is to-day: for it was universal.

Pedal Pointers

(Continued from page 214)

edge in descending. The opposite process will be employed for the left foot. This method is better than the first one.

Even in big skips the feet should be kept in contact with the keys, moving lightly and noiselessly across the tops of them. It is easier to measure distances with the toe than with the heel. Therefore, if the note from which a wide leap is to be made has been taken with the heel, it is advisable to change to the toe before moving. The skip of a fifth and

an octave are both easy, because the fifth can be measured by placing the heels tightly together, the maximum reach between the toes then being a fifth, and the octave by placing the knees together, the reach then being an octave.

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—REV. DON H. COPELAND.

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ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FRY

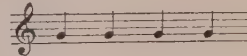
FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS,
DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Is it correct to release the note at the end of every slurred group, no matter how small, on the pipe or reed organ just as when playing the piano? I find more difficulty in lifting the finger after a slur, when playing the reed organ, than when playing the piano. Why is this?—C. J.

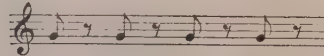
A. "Slurs" indicating phrasing are not always carefully indicated, and we should not advise lifting the note at the end of every such mark. We must, of course, have phrasing on the organ, and it is necessary to raise the note many times. In organ playing the raising of notes must be accomplished very carefully. It sometimes having a better effect if the period of "silence" is very slight. At other times, on account of lack of means of accent by finger stroke, the period of "silence" should be longer so that the break may be quite apparent. This is especially true when repeated notes are being played, at a moderately fast tempo:

Ex. 1



should be played

Ex. 2



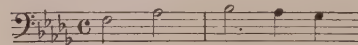
we do not know why you should have more difficulty in raising your fingers when playing the organ than when playing the piano, unless the touch on your organ is so light that the key resistance does not aid the up motion of the finger sufficiently.

Q. Will you kindly advise me as to the playing of an Amen at the end of a hymn tune, that is, how to reduce the sound, make the change from Great to Swell, and so forth?

A. Assuming that you are playing on the Great organ with the full Swell organ coupled—just before the Amen, with hands off the keys, reduce the Swell organ and take off Great to Pedal coupler and heavy Pedal stop. Play the Amen on the Swell organ, beginning with the Swell box open, and gradually close it. If you wish to reduce still more take off Swell stops gradually. The latter reduction must be made very carefully to insure a gradual diminuendo. We should prefer to depend on the expression pedal only for the diminuendo.

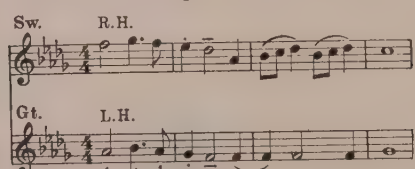
Q. Will you kindly explain the term "Double touch" used in a pipe-organ number printed in the August number of THE ETUDE; also the term "thumbing," which I noted in a letter from a correspondent in your column?—E. L. J.

A. "Double touch" is a contrivance included on some organs, whereby with extra pressure on a key additional stops become effective only on the notes under extra pressure. In the instance you quote, the "Melody" appearing in the left-hand part



is played with "double touch" (extra pressure) causing it to be heard more prominently than the accompaniment notes also included in the left hand part but played without extra pressure.

"Thumbing" is used, for instance, when fingers of the right hand are playing notes on the Swell Organ and the thumb (occasionally also other fingers) of the same hand is playing a melody on the Great Organ. This usage is available between other manuals as well. The following passage from *Andantino in D flat* by E. H. Lemare will illustrate "thumbing":



The notes appearing on the lower staff are played on the Great Organ with the thumb of the right hand, while the notes appearing on the upper staff are played on the Swell Organ, also with the right hand.

Q. Kindly explain the meaning of the first and second touch in organ-playing, as well as the meaning of Unit Organ.—L. S.

A. First touch is the ordinary touch used in organ-playing, "second touch" is available only on instruments equipped with a device which under "second touch" or extra pressure, makes effective additional stops on the notes subject to the extra pressure. Its use is to emphasize these certain notes without changing to another manual, which is

not always possible. A unified (Unit) organ is an instrument in which the sets of pipes are extended to 85 or 97 pipes and are used to produce stops of similar quality at different pitches. As an illustration a unified Bourdon of 97 pipes will produce the following six stops: Bourdon, 16'; stopped Diapason, 8'; Flute, 4'; Nasard Flute, 2 2/3'; Flautino, 2'.

Unification is not equally desirable with all tone qualities and is probably least objectionable in the tone family we have used for illustration.

Q. I should like to secure a copy of Wicks' "Organ Building for Amateurs." Can you tell me where it is published?—N. A. C.

A. "Organ Building for Amateurs," by Mark Wicks, is published in England. The publishers of THE ETUDE will be glad to import this work for you, unless it is out of print.

A. You may find some of the following numbers useful for your purpose: *Rhapsody*, C. Demarest; *Fantasia*, C. Demarest; *Grand Aria*, C. Demarest; *Symphonic Piece*, Jos. W. Clokey; *Nocturne*, Ernest R. Kroeger; *Kamennoi-Ostrov*, A. Rubinstein; *Meditation*, J. Massenet; *Hymne*, Franz Poenitz; *Pastorale*, Alexander Guilmant; *Priere in F*, Alexander Guilmant.

Q. Will you kindly give me some information about an antiphonal organ, that is, its functions, location on the manual, position of the pipes and most suitable stops?—R. F.

A. An antiphonal organ, as the name implies, should be placed where it can "answer" the main organ. Passages played alternately from a rear gallery and the front of the church are an illustration of the effect desired. There is no set rule as to the manual from which it should be playable, though we would suggest in a three-manual organ that it be made playable from the choir organ key-board. In the four-manual municipal organ in Portland, Maine, the antiphonal organ is located in the ceiling, and is playable from both Solo and Orchestral (Choir) manuals. The stops to be included in antiphonal organs may vary according to requirements. Those in the Portland instrument include the following: Diapason, 8'; Gross Flute, 8'; Harmonic Flute, 8'; String Celeste, 8'; Five Ranks; String Celeste, 8'; Two Ranks f; String Celeste, 8'; Two Ranks mf; Viol, 8'; Spitzflöte, 4'; Principal, 4'; French Trumpet, 8'; String Mixture; Tremolo.

Q. The church of which I am a member has a two-manual organ, with the following stops: Great Organ: Open Diapason, 8'; Second Open Diapason, 8'; Dulciana, 8'; Melodia, 8'; Flute d'Amour, 4'; Principal, 4'; Swell Organ: Violin Diapason, 8'; Stopped Diapason, 8'; Salicional, 8'; Voix Celeste, 8'; Acoline, 8'; Flute Harmonie, 4'; Oboe, 8'; Bourdon Bass, 16'; Bourdon Treble, 16'; Tremolo; Pedal Organ: Bourdon, 16'; Violoncello, 8'; Couplers: Great to Pedal, Swell to Pedal, Swell to Great, Swell to Great octaves.

If additional stops were added to the present organ, would the following be suitable? In what manual would it be best to place each one? Vox Humana, Lieblich Gedeckt, Gemshorn, Clarinet, Harp, Chimes. If the stops named would not be suitable, what stops would you suggest to be added to form a well-balanced organ? If a Choir Organ were to be added what stops would you suggest for this manual?—W. B. D.

A. We are assuming that your Great Organ is not enclosed in an expression box. The stops you mention might be included, as follows: Swell Organ: Vox Humana, Gemshorn, Clarinet; Great Organ: Harp, Chimes; Pedal Organ: Lieblich Gedeckt.

If your Great Organ is enclosed in an expression box, we should prefer to have the Gemshorn and Clarinet included in that manual. We should advise, however, the addition of a Cornopean to the Swell Organ in preference to a Clarinet in either Swell or Great Organ. If your Swell Organ lacks brightness an Octave 4' or a Flautino or Flageolet 2' might be added instead of the Gemshorn. We think the Pedal Organ might be improved by the addition of a 16' Open Diapason. The Lieblich Gedeckt in the Pedal Organ can be "borrowed" from your present Swell Bourdon 16', if you wish, that being done frequently. From the standpoint of present-day organ building we would suggest the addition of the following couplers: Swell to Great 16', Swell to Swell 16', Swell to Swell 4', Swell to Pedal 4'. For the addition of a Choir Organ our suggestion would be: Open Diapason 8', Concert Flute 8', Flute Celeste 8', Flute 4', Fugara 4', Piccolo 2', Clarinet 8'. A French Horn, English Horn or Orchestral Oboe might also be included.

Q. I am interested in having an organ installed in my home. I am giving up my work as a theater organist as I now have a home to care for, in which I plan to have an organ installed. Could you give me some idea as to the probable cost of having a two-manual organ installed? Some persons seem to think that an enormous house is required for the installation of an organ, but I have used an organ in broadcasting, and the room

(Continued on page 248)

DEPARTMENT OF BANDS AND ORCHESTRAS

Conducted Monthly By
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Band Contests from the Standpoint of the Judge

(Extract from an address delivered by Victor J. Grabel, at a meeting of the Illinois School Band Association at the University of Illinois, November 23, 1928.)

CERTAIN PHASES of band performance form the basis for judgment in the various contests. I shall briefly discuss these and submit some suggestions as to methods for improving bands in these particular respects. In judging a contest I understand it to be the function of the judge to proffer advice as well as to rate the bands as to their relative standing. It would seem that it is only through these advisory comments that a judge can clearly indicate his reasons for rating a band either high or low according to the merits of its performance.

The points of greatest importance are tone quality, intonation, tonal balance, dynamic contrast, tonal contrast and interpretation, the latter also covering the important matter of conducting.

A band which is lacking in good tone quality and intonation will necessarily lack every quality requisite in the making of a good band. Quality of tone is the first consideration. Whenever I hear a band that plays with poor quality of tone and badly out of tune I feel compelled urgently to recommend the studious and careful practice of long tones and scales in unison.

If we consult the most brilliant players of wind instruments we shall find that they base their daily practice upon long tones, scales and broken chords. Barrere, the great flutist, Langenus, the distinguished clarinetist, "Jerry" Cimer, the marvelous trombonist, will all tell you that this constitutes the first portion of their daily practice and that it is because of this method of study that they have been able to develop the quality of tone and smoothness of technic they possess. They will also tell you that, if they are unable to practice more than fifteen or twenty minutes some days, they spend this time on long tones and scale work, not on solos.

Scale and Chord Foundation

SCALE-LIKE and chordal exercises constitute the true basis of all technic and, though there are teachers who attempt to avoid the so-called "drudgery" of scale practice and to sugar-coat the work of their pupils by having them play only pieces, we feel safe in asserting that no person ever became an artist-performer on any musical instrument—whether piccolo, clarinet, tuba or piano—without having first laid a sure technical foundation through the proper study of scales and chords.

When dealing with adults you can readily impress them with the importance of this kind of practice and induce them to do it at home, but you will not have the same success when dealing with juveniles. You may insist that they practice such exercises at home but they forget about it after the class is dismissed. The only sure method of getting results with a school band is to do this work in rehearsal.

When I was studying cornet with a very fine teacher I was required to spend one hour out of four each day on long tone, scale and arpeggio practice. When I began directing bands I felt that this procedure would be just as important in directing an ensemble. I never had played with a band which used such a method but, upon taking charge of a band that was rough and unbalanced, I adopted the system of opening each rehearsal with some carefully planned unison work. After several weeks this band made a public appearance, and many musicians who heard it and had known the band for several years vowed that it could not be the same organization. It was the method of rehearsing that had developed a different quality

of tone, a pleasing intonation and a smoothness of performance which had previously been lacking.

It is not advisable to spend much time in tuning players individually, for by teaching a band to play well in unison the individuals will learn to adjust properly their instruments and to play in tune with each other. They will learn to listen to what is being produced by all the other players and to so accommodate their tone to the mass as to secure an evenly balanced mass tone.

The practice of the various scales in unison at different speeds, with various articulations and with a great variety of shading, will serve to develop a cleanness of technic, a unanimity and a flexibility that cannot be readily attained in any other way.

In the various contests I attended this year I heard several bands which might have rated much higher except for lack of proper tonal balance. In some cases this defect caused a band to be awarded second or third place where it might just as well have secured first, had the condition not existed. In some instances it was a euphonium, trombone or tuba being overblown when it should have been subordinated to the instruments playing the melody—only a small detail, perhaps, but, from the standpoint of the judge, a highly important one. Correct unisonal practice could have prevented such occurrences.

Comprehensive Interpretation

INTERPRETATION enters largely into the art of conducting—and by that I do not mean the mere matter of time-beating. A person of average intelligence might learn to beat some of the common rhythms with Chesterfieldian grace in a few hours and yet know nothing of the art of conducting. Very much intelligent study is required to enable a conductor to make his gestures both intelligible and intelligent to his players, to make them expressive, meaningful and impelling, to enable him rightly to comprehend the intent and mood of the composer and to infuse his players with his moods.

A conductor must employ a great deal of imagination and dramatic instinct in his work but, too often, this is entirely missing. Some excellent bands at the contests, bands which possessed remarkable possibilities, yet have failed to secure high rating. In some cases one is forced to conclude that the bands were more capable than their conductors. These men gave ample evidence of their ability as teachers through the splendid playing ability of the individual members of their bands, but they soon reached their limitations when they assumed the duty of the conductor. They either did not develop a proper conception

of the compositions being performed or they lacked the ability to transmit their ideas to their players. In general they seemed to be lacking in imagination and sense of the drama.

Two years ago the *Huldigungs' March*, from the "Sigurd Jorsalfar Suite," by Grieg, was the contest number for Class A bands. The introduction of this number opens with a fanfare by cornets, trumpets and drums, leading into a prolonged massive chord by the full band. This is followed by a grand silent pause after which there enters a broad majestic theme in the tempo of a grand march.

It would seem but natural to assume that the opening fanfare was an announcement by the royal trumpeters of the approach of the distinguished concourse, while the prolonged, breath-taking, massive chord would betoken a scene of magnificent pagentry. The long silent pause would indicate the awed hush as the massive doors of the Great Hall are thrown wide for the entrance of the party. After a period of hushed expectancy, the grand march commences and the *Huldigungs*, in barbaric splendor, make their stately entrance.

Instead of conveying some such impression all the band directors seemed to be afraid of the situation. They played those last imposing chords of the introduction hurriedly (as though they feared their players were about out of breath) and *diminuendo* instead of with a mounting crescendo and a crash of cymbals at the finish. They actually hurried over the silent pause and rushed pell-mell into the grand march at a tempo that was generally too fast for dignity. The interpretation was devoid of all sense of grandeur, dignity and splendor.

Beheading with Cymbals and Tympani

A NUMBER of bands played the *Maximilien Robespierre Overture* the same year. The climax of this number depicts the beheading of Robespierre. There are a succession of ascending chromatic passages in the woodwinds together with a long drum roll, all crescendo, to indicate the commotion of the Parisian mob as it realizes that the end of the tyrannical despot is near. There is a sudden hush just before the guillotine descends. The fall of the knife can be realistically indicated by the slithering effect of "sliding cymbals." The roll of the bloody head down the incline, as it gains in momentum and drops with a thumpety-thump into the basket, should be represented by a crescendo roll on the tympani. After a breathless hush of prayer or thanksgiving, a trumpet (in the distance) intones a requiem against soft chords in the band.

Instead of properly dramatizing this situation, the bands rushed up to the con-

clusion of the chromatic passages and followed immediately with a resounding cymbal crash. The descent of the head into the basket was indicated by a tympani roll which began fortissimo and ended in an abrupt diminuendo. This was followed without pause by the trumpet which was played from position in the band. No tangible idea of the gruesome situation could possibly be given by such careless interpretation.

Such thoughtless performances of dramatic tone poems cannot affect a judge very favorably. Should you some time chance to glance up into the balcony, at the conclusion of such a meaningless performance, and see a judge who is utterly broken down and shedding immense tears, do not be greatly surprised. He may be in about the same situation as a gentleman who was found weeping quite copiously at a house party while a guest was attempting, with ill success, to sing a Southern melody. He was approached by a motherly lady who exclaimed, "Oh, sir! I know just how you feel. I am from the South also, and I never hear the good old Southern songs without being deeply affected." "You mistake, madam," he brokenly replied. "I am not a Southerner—I am a musician."

The Band at Peekaboo

THIS YEAR the contest number was the tone poem, "Finlandia." This number is supposed to depict the natural ruggedness, the mountains and valleys, the winter storms and the soft summer sunshine, the rushing rivers and the purling brooks, the reverberating thunders, the joys and tribulations, the songs and rejoicings of the Finnish people. But, as for conveying any idea the composer had in mind, the performance of many of the bands might just as well have been intended as a futuristic painting of seven green cows playing peekaboo in a Swiss cheese factory.

Another important part of the equipment of the bandmaster is the ability to revise printed arrangements so as to bring out the best points of his band. Twenty-five years ago there were no players of oboe, flute, bassoon, alto and bass clarinets or tympani outside of the professional organizations. The average amateur band numbered about sixteen players. Many of the arrangements used today in these contests were written for such bands. Most publishers and arrangers are commercial-minded; they have to supply what will sell to the largest number. They are not actuated by a purely artistic consideration. Many numbers are so written that they will sound full when played by a sixteen-piece band and, when played by a well-balanced band of fifty to eighty players, will offer a result that is not much better.

In the opening movement of the "Barber of Seville" Overture there is a beautiful melody which is sung by the oboe in the orchestration. In a certain band arrangement you will find this same melody allotted to the flute, oboe, clarinet, cornet, saxophone and baritone—resulting in a composite solo which lacks entirely the beauty, delicacy and charm that is produced by the oboe alone. It was fortunate that the pedal tympani did not exist when this arrangement was made, else the arranger might have had the tympani join in also. There are many other places in this same overture that need careful revising, if a band is to produce the best possible effect.

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The VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT
"A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

Skipping Around

"OH, HE just skipped around in the book," is the answer the new teacher frequently gets from pupils who have just come to him from another teacher, when he examines them to see what they have done in their previous instruction. This answer is given often in a rather contemptuous tone, as if "skipping around" was a mark of inferiority in the former teacher.

The fact is that "skipping around" is of the highest wisdom, if it is skillfully done, so that the pupil is constantly engaged in doing the exact work which is the most essential for his progress. The greatest teachers constantly "skip around" not only as regards the order in which the exercises in a single book shall be studied but also as regards different books and sets of studies and pieces. Violin study or any kind of educational work, for that matter, should be done in easy, gradual steps, without any big gaps where it would seem almost impossible for the student to set his foot on the next step.

Very few instruction books or sets of studies and technical work for the violin have ever been written so skillfully graded that the studies can be used by all pupils in exact numerical order, as they appear in the book without "skipping around." Always will the teacher have to find a new order, taking the material which is the most necessary for the student at the exact moment. Very few of the even famous books of violin studies have been graded with much care by the authors. We often find some of the exercises towards the front of the book quite difficult, while some of the others towards the middle or near the end will be comparatively easy.

Degrees of Difficulty

TAKE, FOR instance, the Kayser and Kreutzer studies which are probably used more than any other studies ever written for the violin. In both works the teacher will find it necessary to do a great deal of skipping, and many of the studies will have to be omitted for the time being, that is, held up for months until the student is ready for them. Take the "Thirty-six Studies" of Kayser, Op. 20. The fourth study in the first book will be found difficult for the comparative beginner. It is much harder than the ninth, for instance. The tenth study (arpeggios) proves to be a "jaw-breaker" for the average pupil in first going through the book and has to be omitted for the time being. The twelfth study (sixteen notes in one bow) is also very hard for the beginner to play fluently and at first has to be practiced four notes to the bow instead of sixteen as written. Other studies in the first book might be named which had best be taken out of order.

In the second book of these studies, the fourteenth study is three times as hard as the thirteenth. The twentieth (double stop exercise) is so difficult that it must be omitted the first time through the book. In fact this study should have been placed in the third book instead of the second. The three part chords in the twenty-first study are so difficult for the young violinist that they usually have to be omitted or only the top notes played. The twenty-second study is also impossible for the average pupil to play in tune in the early stages of violin playing.

The last six measures of No. 25 (sustained chords and left hand pizzicato) is another difficult passage which hardly one pupil out of twenty can master the first time through. The third book of Kayser is graded more evenly, but even here we find that a rearrangement of the order of the

studies would be beneficial for some pupils. Pupils differ in ability, of course, and where a very talented pupil might be able to master a certain study, another might have to put it off until he had acquired more technic.

Kreutzer Studies

WHEN WE come to Kreutzer we find the studies very unevenly graded. The very first exercise of all requires a finished artist to play it effectively, and no experienced teacher would think of giving it as the first one to a pupil just beginning Kreutzer. Many teachers do not consider this exercise of much value at all and do not use it at any time. My opinion is that it is of considerable value for study for pupils who have studied half or two-thirds through Kreutzer. The fifth study lies entirely in the first position and is very easy.

Requiring Care

THE TWELFTH study (arpeggios) is very difficult to play in tune. Joachim used to say that the greatest of violinists must "watch his step" to play this study with fine tone and in perfect intonation. The twenty-third study (cadenzas) requires a very advanced technic and is more difficult than some of the studies in Rode which is not supposed to be studied until after the pupil has completed Kreutzer and Fiorillo. The thirty-second and thirty-third studies (double stops) require a perfect left-hand technic to be played in tune, and a very fine command of the bow to come out with a fine singing tone, without scratching and in adequate volume.

The March (No. 35) is a splendid solo piece for the violin and requires good technic and musicianship to do it justice. The trill exercises scattered through the work are the finest and most complete ever written for the violin. Nos. 38, 39, 41 and 42 are good examples of polyphonic writing for the violin and will well repay every hour spent on them. They form a good preparation for the study of the Bach Sonatas later on.

The numbers of the exercises referred to above are as given in most editions of the work. Owing to the uneven manner in which the studies are graded, some editions have been published in which the studies have been regraded so that they will appear more in the order of their real difficulty. A great deal of "skipping around" must be done in Kreutzer. The teacher should regard these famous studies as so much material from which he should choose that best fitted for the needs of his pupil. It is found that the same order cannot be successfully followed with all pupils, since one pupil may excel in one branch of violin technic and another in a different branch. One may excel in trills, another in double stops, another in velocity work, still another in slow cantabile movements.

Many teachers find it advisable to have the pupil change to other material at intervals during the study of Kreutzer. That is, they will have the student study a certain number of Kreutzer studies and then change to something else, returning to Kreutzer as the pupil advances and develops. Like climbing a high mountain this will make the ascent more gradual.

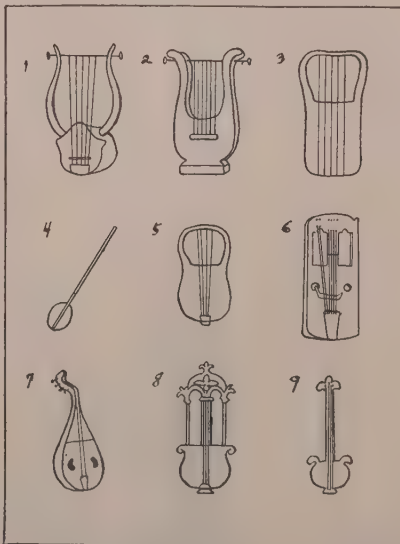
Ancestors of the Violin

THE very first idea of a stringed instrument undoubtedly came from the musical twang of the string of a bow, as some savage in the dim prehistoric ages loosed an arrow at some swiftly fleeing animal. Rude harps and lyres of one or more strings followed, and then, on some eventful day, one of these early harpists made the great discovery that some implement, possibly a rough stick but more probably the string of a bow, when rubbed over a tightly stretched string, would cause it to give forth a steady, singing tone, instead of an evanescent twang as when plucked with the finger.

From these crude beginnings the violin was gradually evolved, until we now have the violin of Stradivarius, the most perfect of all musical instruments.

In the above sketches we have a number of these ancestors of the violin, showing how the evolution took place. The instruments are as follows: Nos. 1 and 2, Lyre and Cithara of Greece and Rome; No. 3, Asiatic Kethareh; No. 4, Egyptian Nefer; No. 5, the Rotta, Twelfth Cen-

tury; No. 6, Gallic Crwth, 1775; No. 7, Rebec, Fourteenth Century; No. 8, Lyre-



Guitar, Ninth Century; No. 9, Hybrid Instrument, Sixth to Ninth Century.

The Storehouse of Knowledge

IT IS CUSTOMARY to study the Kreutzer, Fiorillo and Rode studies in the order given although some of the Kreutzer studies are more difficult than some of the Fiorillo, and some of the Fiorillo more difficult than some of the Rode. These three great sets of studies are a vast storehouse of violin wisdom, which the teacher must use in the most advantageous order, that is, as the pupil is ready for it.

The Fiorillo studies are also graded unevenly, and the "skipping around" process is necessary here as in the others. The second exercise in Fiorillo is one of the most difficult in the collection, with its double trills and single trills with accompaniment in quarter notes. It requires a virtuoso technic to play it well and should be studied among the last in the collection. In Fiorillo and Rode could be mentioned many studies which are out of their logical order, and the practice of which must be deferred until the pupil "catches up" with his technic, if he would do them any kind of justice.

Even in a single study or piece we often find certain passages which are too difficult for the pupil at his stage of progress and which must therefore be simplified. There will be double trills, passages in artificial harmonies, passages in tenths or octaves, left-hand pizzicato and difficult double stops which the pupil cannot possibly play without further study. A simplified manner of playing such passages is often given in the music as an "ossia" (alternative). If not indicated in the music, the teacher will have to simplify the passage.

In the case of easier studies and methods for the violin we find the same uneven grading and the same necessity for "skipping around." The teacher must select what seems best adapted for the pupil at each step of his progress.

The ideal violin teacher is the one who, like an Alpine guide taught by long experience where the climber should next set his foot in the march to the top of a lofty mountain, is able to guide others rapidly, surely and safely to the top.

Drifting From Teacher to Teacher

By EDITH LYNWOOD WINN

SHE came into Prof. M.'s studio with a listless air. She looked around as if deciding whether or not to remain. Then she said, "Most of my time has been spent in avoiding my former teachers." She thought that a good joke. The teacher did not. The young lady found him adamant. He did not want to run the risk of being another teacher to be avoided. He refused her on the ground that he was too busy to give her a place. One very distinguished teacher solves that problem by saying, "My price is \$180 for twenty lessons—in advance."

The habit of changing teachers every few months is a bad one. But the teacher's attitude toward a relinquished pupil is often equally bad. A teacher who, after ten to sixteen years, resents the passing of a prize pupil to another equally good teacher is an unjust and narrow egotist. The moment a pupil has closed the studio

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Mute Cremonas

EVERYONE has heard of Paganini's matchless Guarnerius violin lying in a glass case in the City Hall at Genoa, the city of the wizard violinist's birth. This wonderful violin, which might be giving the keenest musical enjoyment to thousands, lies mute and voiceless, being taken out of its case and played only at rare intervals, such as on the occasion of the visit to Genoa of some famous violinist or to add *éclat* to some great concert. The occasion over, it is returned to its glass case and silence. How much better if it were the property of some great violinist who would carry its golden voice to every country in the world!

Similar to the case of Paganini's violin reduced to a mere relic, a very large number of the best examples of the art of Stradivarius, Guarnerius, Bergonzi, Amati and the other famous Cremona makers are to be found in public and private collections where they are seldom or never used as musical instruments. This is one cause of the tremendous increase in value within the last thirty years of the Cremona violin, an increase by which the violins of Stradivarius have risen in price from around two thousand, five hundred dollars to as high as fifty thousand dollars.

Fads

COLLECTING rare old violins has become a fad with millionaires similar to the mania for accumulating rare paintings, postage stamps, books or antiques. This collecting is stripping the market of Cremonas to be bought at a price within reason to a violinist moderately well off.

A few concert violinists of world-wide fame are able to afford violins by Stradivarius or Guarnerius, but they are very few. If, as predicted, we shall have \$100,000 Strads within ten years, it is doubtful if more than three or four concert violinists in the whole world will be able to afford them. Even Henry Ford, the world's richest man, has become smitten with the craze for violin collecting and is constantly adding to his collection of fine old Cremonas. If Mr. Ford takes a notion, he can easily buy up all the Cremonas in existence.

To their great credit, many of our American violin collectors are evincing a disposition to lend their famous violins

to virtuosi to use in concerts, thus giving the public an opportunity of hearing their beautiful tones. As such instruments can be fully insured against loss, theft or breakage, the owners run small risk by loaning them to expert violinists who know how to take care of them.

An Editorial

SPEAKING of the loss to the musical world of rare violins that are hoarded in collections, and never allowed to be heard, the "Toronto (Canada) Globe" says in an editorial:

"It seems essentially wrong to put a costly violin away in a museum or a private collection, where it is left untouched and unused. It is a matter of public congratulation when the opposite is done, as has occurred more than once of late.

"Last summer Mischa Elman rescued from obscurity and silence one of the most perfect musical instruments in the world. When in Paris he purchased the "Recamier" Stradivarius violin of 1717, whose golden tone had not been sounded for three generations. The famous young violinist is said to have wept tears of joy when he acquired this instrument which he calls one of the three finest violins in the world. The other two are in collections and are never played. Elman bought his, paying a princely price, so that it might be heard by music lovers everywhere.

Wanamaker Collection

"SOME TIME ago the Rodman Wanamaker collection of rare violins and other instruments was heard for the first time at an evening concert in the New York Wanamaker store; this collection was assembled in Europe to be used solely for concert purposes, and was never before played on in America.

"In contrast is the story of old Luigi Tarisio, found dead in his home with scarcely any ordinary comforts, but with two hundred and forty-six exquisite violins that he had been collecting all his life. An English minister has commented on this: 'In very devotion to the violin, he had robbed the world of music. Others before him had done the same, so that, when the greatest Stradivarius was first played, it had had one hundred and forty-seven speechless years.'

Drifting from Teacher to Teacher

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door behind him he is under no further obligation to the teacher. He has paid for his lessons.

But if the teacher has given a pupil lessons free for a term of years, he is justified in believing the pupil will have manhood enough to consult him if he wishes to change. Lack of appreciation for free lessons is the bane of musical life. That which comes easily is hardly ever taken at its worth. The artist does not teach "for nothing." Why need the too easily sympathetic woman (for it is usually a woman) give her time and strength to those who are likely to be ungrateful?

Moreover, a pupil becomes confused by too many methods. It is only the very advanced student who can cull from many

methods precepts that can be used to advantage. This type of student may get a good deal of inspiration in a summer school or from foreign study well chosen. Teaching methods and repertoire may be better understood by varied study. A one-track mind is a dangerous mind. On the other hand it is only the good artist who can study many methods and cull the best from all.

Mere virtuosity does not count highly in the teaching profession. It is, however, of great importance that the teacher be able to illustrate inspiring, since a good illustration goes far toward arousing real interest and enthusiasm. On the other hand playing too much makes automatons. The wise teacher will solve this problem.

"To the owners of most purses, a fine Stradivari or Guarneri is now beyond hoping for, whilst a Bergonzi is too rare to be obtainable at desire; so a Guadagnini, the next best instrument from the up-to-date point of view, becomes the dream of youth."—The Strad.

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Financial Aid

The Sherwood Music School maintains thirty-four Neighborhood Branches in Chicago and suburbs, in which are taught upwards of four thousand junior students of Piano, Violin, Voice, Wind Instruments and Dramatic Art. In order to help talented students of these subjects who wish to begin courses of preparation lasting continuously over two or more years, but whose funds are not entirely sufficient for their plans, the School can provide teaching positions in these Branches which will help to defray the expenses of advanced study. Applicants for financial aid through these teaching positions are given a special course of training to fit them for their duties as Junior Department instructors. The length of the preliminary course necessary to take advantage of this aid naturally varies, according to the previous training and experience of applicants. Summer Session courses are offered which help applicants to qualify themselves in a minimum of time. If you are interested in qualifying yourself for this form of financial assistance, ask for details.

VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Two-ounce Bow

A. R. E.—Use a bow weighing about two ounces. This weight has been found best for general violin playing. 2. A violinist with a fine natural talent for composition might be able to extemporize an effective violin obbligato to a song, where the composer has not written one. It would be better to write the part out, however. Get a few songs to which the composers have written violin obbligatos and study the violin obbligato parts. This will give you an idea of how a violin obbligato should be written. *The Angel's Serenade*, by Bragga, for voice, piano and violin, will furnish you many ideas. 3. A new violin does not necessarily have a rough, scratchy tone, if made by a master violin maker. Your idea that a new violin which sounds very rough and scratchy to the player will sound well to an audience is only slightly founded on fact. It is true that a violin of very rough, bad tone will sound slightly less harsh when heard in a large hall or at a considerable distance from the player, but it can never sound smooth, sweet and sympathetic, no matter what the distance.

Proper Bridges

R. W. VanV.—The height of the bridge above the finger-board varies according to the taste of the player, some violinists preferring strings higher than others. 2. Violin makers and repairers often leave a new bridge rather high so that it may be cut down to suit the taste of the purchaser. 3. In the case of a child the strings should not be too high above the fingerboard, since the fingers of a very young player are weak and cannot press the strings firmly. 4. The bridge must be carefully arched, and the G string side left higher than the E which lies closest to the fingerboard. The work of fitting the bridge should be done by a skilled repairer. Many amateurs whittle theirs into shape roughly with a jack-knife and then wonder why their violins do not play smoothly.

Modern Make

C. W. R.—In justice to its advertisers the ETUDE cannot undertake to pass on the merits of violins made by modern makers. If you will address a letter to the maker, as his name and address appear on the label in your violin, I have no doubt you can secure the information you require.

The Sooner the Better

E. P.—You could enter a conservatory at any time, the sooner the better. 2. Just how far you can go with your music I cannot say without hearing you play. Your letter indicates that you have excellent ideas about teaching. 3. At first you could have your class play solos in unison, with the accompaniment of the piano. Then you could have them play violin duets, dividing the class into first and second violins. Piano accompaniments could be used with the violin duets if you wished. Later you could use works for three or four violins, with or without piano accompaniment, and finally string quartets. If you could find one or two violas and cellos to play those parts. Wind instruments could also be added, if orchestral marks are used. For the start in violin duets you might use Pleyel's *Six Easy Duos*, Op. 8, also *Gariand of Flowers*, by Weiss, in 12 books (obtainable separately) for two violins and piano. These consist of little melodies, folk songs, operatic airs and such compositions. All of these are in the first position. Later you can take up more difficult works. 4. The Strad Magazine, devoted exclusively to the violin and other bowed instruments, is published in London, England. The American agent is A. Axelrod, 17 Snow St., Providence, Rhode Island.

Imitation?

E. M.—From the description of your violin, I should judge that it is an imitation Maggini. I cannot give an opinion as to its value without seeing it. Genuine Maggini violins are quite valuable and extremely scarce, while there are vast numbers of imitations.

A Post Mortem Label

M. M. D.—According to the label in your violin it was made by Jacobus Stainer, at Absam, a village about a mile from Innsbruck, in the year 1697. However, since Stainer died in 1683, the label cannot be correct, as it would indicate that Stainer had made the violin fourteen years after his death. I have no doubt that your violin is one of the hundreds of thousands of imitation Stainers which are scattered all over the world. 2. I find a Stainer at \$1,500 in a late catalogue of an American dealer. 3. Stainers are rarely used by concert players, since they lack power, volume and brilliance. 4. The only way to find out anything definite about your violin is to send it to a reputable dealer in old violins. An expert cannot judge and appraise a violin without seeing it.

French Violin

S. C.—Translated, the label in your violin would read: *Made by De La Petitjean, Sr.* The label is in French and the violin was probably made in France. As I cannot find anything about this maker in works on well-known violin makers, I suppose he was of only local reputation. Any good dealer in old violins could inform you as to the value of the violin.

"Fiddlin'"

J. R. H.—It would be quite impossible to try to instruct you in a short paragraph how to play Scotch and Irish jigs and reels to "give the liveliness and quaint flavor of the old-time fiddlers." In fact, I do not think it could be done by written instructions at all. Your best plan would be to listen to old-time fiddlers frequently, or to take lessons from some of them. Playing of this character requires that strong and vigorous accents be made. Good rhythm is half the battle. Try to give the down bow on the first of each measure a strong impetus. Much of the charm of this old-time fiddling is the perfect evenness and absolute time with which the notes are played. Most country fiddlers know only a comparatively few tunes which they have played so many thousands of times that their playing has great fluency and evenness. They also often introduce double stops and chords on the accented portions of the measures. The best of them are natural musicians and play in perfect tune and nearly always "by ear." Many of them introduce grace notes and embellishments which add to the sprightliness.

If you will get the little work, "The Violin and How to Master it," by Honeyman, you will find some instructions on how to bow jigs and reels and the Scotch strathspey, but you will get a better idea of how playing of this kind is done by listening to actual playing.

Beginning Concertos

D. R. H.—To introduce your pupil to concerto playing you could not do better than use the Seitz' "Pupils' Concertos." Some of these lie entirely in the first position and others run to the third and fifth position. These concertos are effective for public performance and are really musical in character.

Probable Imitation

W. W.—The label in your violin is evidently imitated from the following: *Januarius Gagliano, filius Alexandri fecit Neap. 17—*. Translated, this means "Januarius Gagliano, Son of Alexander, made (this violin) in Naples in 17—." The two last figures of the date are filled in to show the year in which each violin was made. Your label contains the words, "pupil of Stradivarius," which do not appear in the original labels. If genuine, the violin would be quite valuable, but I should judge, at a guess, without seeing the violin, that it is an imitation.

Out of Tune

E. C. H.—All violin students play out of tune more or less, in the earlier stages. Sometimes this is due to lack of talent and sometimes to inattention. If the little girl is as talented as you say she is, her faulty intonation is probably due to inattention. The remedy is to have her do much practicing of the scales and arpeggios, in all keys, major and minor. Also have her study *solfeggio*. Her teacher must correct every note which she plays out of tune. As she is only ten years of age it will help very much if you have her play many familiar melodies, little songs and such, in which she can hear for herself when she is playing out of tune. 2. The "knocking" which you say exists among the music teachers of your city is pretty much characteristic of the profession the world over.

Panormo

A. F.—Vincenzo Panormo, Paris, was a violin maker of considerable eminence, who had especial success in copying the violins of Stradivarius. The label, a copy of which you send, does not agree with the genuine Panormo labels, so it may be your violin is only an imitation. You will have to submit the violin to an expert. The price you name would be extremely cheap for a genuine Panormo.

Rugieri Violin

E. C. E.—As near as I can make out from the copy of the label you send, it is an imitation of a label of Francesco Rugieri, Cremona, year 1675. Your violin is probably an imitation Rugieri. To ascertain exactly the make of the violin and its value, you would have to submit it to an expert. Your label is different from that of the genuine Rugieri. Rugieri was a pupil of one of the Amatis, at Cremona (Italy). He made violins of two types, some small slender instruments and others large ones corresponding to the grand pattern of Nicola Amati. His workmanship was very handsome, and his violins are quite valuable.

Inspection Necessary

J. P.—The only way to ascertain the value of the three old violins is to ship them to some reliable dealer in old violins. He could tell you whether the violins are real Cremonas or merely imitations and what they are worth at the present market. This will entail considerable expense, and you no doubt understand that there is hardly more than one chance in a million that the violins are really the work of the masters whose names appear on the labels.

Bass-bar

S. G.—In making the bass-bar for your violin, the grain of the wood should run parallel to the violin, as shown in the first diagram in your letter. The wood should be the same as that used in making the top of the violin.



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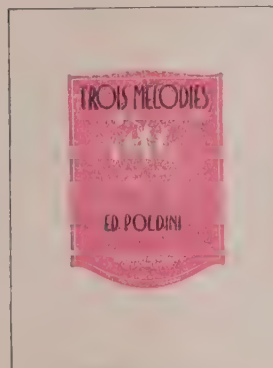
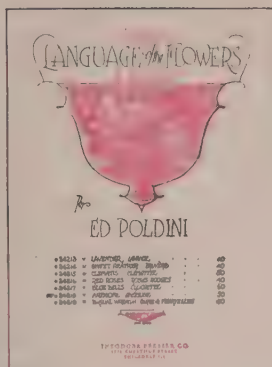
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By ED. POLDINI

OPUS 111

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POUR PIANO

By ED. POLDINI

OPUS 112

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For the Piano

By ED. POLDINI

Opus 110

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24235	Day Dream	IV	.35
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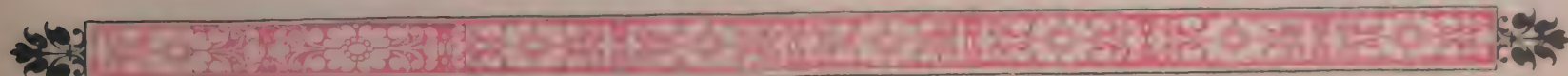
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The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

Study Values in Czerny and Chopin

1. I personally benefited so much by my first book of Czerny (Op. 299) that I should like to teach Czerny to my pupils as soon as possible. In what grade should this be started? There is so much Czerny material on the market that it is difficult to find the special book best suited to small hands. I would also like some more advanced Czerny studies that are short and involve no great stretches.

2. Would you advise Czerny's "Art of Finger Development," Op. 740, for a thirteen-year-old girl with short fingers, now in Grade 3? Her mother thinks that this would make her hands supple, but I am wondering if the strain might not result in permanent injury. Is there any advantage in Czerny studies if not played up to tempo?

3. My own work in Czerny has consisted solely of the "Velocity Studies," Op. 299. What should I study next?

4. I am anxious to study Chopin for my own benefit, with a view to teaching the simpler studies, although my work is at present mostly with small children (8-13 years). At what grade should Chopin be introduced and by which opus?

5. Which works of Chopin should I study in connection with Grades 4½-5? I believe that is my status—at least my pieces are so marked.

—A. V. M.

1. Czerny, most prolific of study writers, furnishes technical materials for all grades—at least those of his day—from the very easiest to the most difficult. For beginners, there are the *100 Easy and Progressive Studies*, Op. 139, which are divided into four books (Presser Collection, Nos. 700-1-2-3). These are without octaves. Also there is *The Little Pianist*, Op. 823 (two books), which consists of easy exercises in progressive order from the very beginning (Presser Collection, Nos. 157-8). Op. 261 consists of *100 Short Exercises in Passage Playing* (Presser Collection, Nos. 704-5-6, Grades 2-3), and Op. 821, of *Sixteen 8-measure Exercises* (Presser Collection, No. 203, Grades 3-7). All of these may be recommended for your use.

2. Czerny's Op. 740 should not be begun before the fifth grade at least, whence it extends through Grade 8. It seems to me too strenuous for the pupil you mention.

The chief benefit to be derived from Czerny's studies, as well as those by any other composer, comes from slow and accurate practice, not from a frantic attempt to attain high speed. Never practice yourself or allow your pupils to practice more quickly than is consistent with clearness and ease, even in the most difficult passages. The metronome marks often indicate a maximum speed which it is not always wise or desirable to attempt.

3. Op. 740 is intended as a direct sequel to Op. 299.

4. The word "simple" can scarcely be applied to any of Chopin's studies, the easiest of which belong in Grade 8. I advise you to steer clear of Chopin with elementary pupils, since his compositions are on too mature a plane for them. Eventually you might begin with some of the easier Preludes, Op. 28, say, Nos. 6, 7 (Grade 4); No. 3 (Grade 5), and Nos. 15 and 23 (Grade 6).

5. To the above Preludes add some of

the Waltzes, beginning with Op. 69, Nos. 1 and 2; Mazurkas, beginning with Op. 7, Nos. 1 and 2; and Nocturnes, beginning with Op. 9, No. 2, and Op. 32, No. 1.

Sequence of Studies

Please advise me what studies should follow Burgmüller's "Melodious Studies," Op. 105 and Cone's "Melodic Studies," Op. 24. Also, when should Bach's "Two and Three-Part Inventions" and the "Well-Tempered Clavichord" be taken up?—M. I. II.

For velocity work, Berens' "New School of Velocity," Op. 61, Book 1, is about right. These studies may be alternated with Heller's "Twenty-Five Studies for Rhythm and Expression," Op. 47. A judicious selection from Bach's "Two-Part Inventions" may follow, at about the beginning of the fifth grade. These will prepare for the "Well-Tempered Clavichord," from which some of the preludes may be studied, beginning in the latter part of the fifth grade.

After these, the Preludes and Fugues may be sprinkled through the remaining grades, in order of their difficulty (see the "Round Table" in the ETUDE for September, 1927). The possibilities of this, "the musician's bible," are, of course, inexhaustible.

"Since the 'Three-Part Inventions' are fully as difficult as some of the numbers in the 'Well-Tempered Clavichord,' they may be introduced at about the same time. Personally, I teach very few of the 'Three-Part Inventions,' since I prefer to stress the more important work.

Correcting Bad Habits

1. I have two pupils, each about fifteen years of age, who have been studying with me for three months, previous to which they studied for five years with another teacher. In sight reading they are about in Grade 1½, in study work Grade 3. They are interested in music, like to practice and practice an hour a day while in school.

They have had the major scales in all their forms but execute them very poorly; they are ignorant of the proper manipulation of pedals, although they have been in the habit of using the "loud" one. They know nothing of musical form or harmony and have many bad habits. With as little progress as they have made they certainly deserve praise for "plodding on."

I am giving them one half-hour lessons a week, but find it difficult to hear their entire lesson in so short a period. At present they are studying scales from "Mastering the Scales and Arpeggios" by James Francis Cooke, Czerny's "Sonatina Album," a piece (Grade 3) and a duet. Their fingering is certainly improving with encouraging rapidity. At every other lesson they have a drill on harmony and pedal uses. Am I trying to give them too much for the length of their lesson period? Is their material suitable? I am very anxious for them to get on, as they have wasted so much time previously.

2. What finger exercises will most quickly and surely overcome the habit of lifting the fifth finger when using the fourth?

3. I have a boy of ten who is advancing rapidly. He is just starting Hanon's "The Virtuoso Pianist." Would you suggest keeping on with each exercise until he has gained the quickest metronome speed or going through the first part at about M.M.=88 and then reviewing for speed?—X. Y. Z.

1. Since your time with these pupils is so very limited, you will have to omit all unnecessary subjects and come down to

"brass tacks." Harmony, for instance, may be side-tracked until they are firm on fundamentals, and form may be referred to only in connection with pieces which they are practicing. Minimize instruction about the pedal, too, telling them not to use it except where you specifically indicate it.

Spend the first five to ten minutes of each lesson period on fundamental technical work—scales, finger exercises, and such. See that the lessons which you assign are not too long for adequate discussion at the lesson and stress quality rather than quantity of work. See that each item is not only learned accurately as to technic and expression but that a considerable amount is also memorized. Do not, in other words, try to teach more than the time allows; for it is better to drive home one or two points securely than to give a vague and vanishing notion of a great many.

The materials which you suggest are all conservative and reliable.

2. You need not worry about the matter if you stress forearm rotation rather than finger raising. Let the pupil start the following exercise with his wrist rather high, and let his fingers remain on or very near the keys throughout. Sound F with the fourth finger, and then rotate hand and forearm alternately to the right and left in playing the slow trill, so that the weight of the hand is thrown over and into each key as it is sounded, thus:



(I means to rotate to the left and r to the right.) The exercise should be practiced both staccato and legato. Each pair of fingers (especially those involving the fifth finger) may be similarly treated—until the fingers lose the habit of sticking up in the air.

3. I should have him practice each exercise only until he can play it accurately at a moderate rate. In a subsequent review he will tackle it with fresh enthusiasm and will doubtless quicken it sufficiently, even if he does not arrive at the (unnecessary) speed indicated by the metronome mark.

Raising and Curving the Fingers

Is it necessary that a pupil be taught to raise his fingers in all piano playing, as well as in playing the scales? I was taught that way, but, from all I can learn by observation and from pupils who come to me from other teachers, they are not paying much attention to that now.

How may a pupil be taught a good hand position, especially curving the fingers? You may think this a foolish question, but it has worried me more than any other in some of my pupils' playing. I tell them over and over how to hold their hands, but it seems to do no good. I try hard to instill thoroughness in all that my pupils undertake and try to make them realize that it is the quality of the work they do which counts, not the amount of material studied.—MRS. J. L. G.

In the early claviers and the pianos before 1800 the action was so light that a downward finger action was quite enough to produce all the tone of which they were capable. In fact, the use of modern arm-

weight methods would probably have smashed them to pieces. With the heavier piano action which came in shortly after 1800, however, more power was called for. To meet this demand pianists raised their fingers high, so as to hit the keys with all possible force.

This hammer action of the fingers continued until a better and easier way of obtaining power was discovered and was put into operation by masters such as Chopin and Liszt. Finally, the technical principles thus evolved were propagated and enlarged upon by teachers such as Leschetizky, Breithaupt and Tobias Matthay of our own day. But the former ideas of hitting the keys by highly lifted fingers have still persisted in many quarters and are employed now by many teachers.

It has been pretty clearly proved that power can best be secured by such means as forearm rotation, throwing the hand from the wrist in the hand touch and using the weight of the forearm or even the whole arm in the weight touches. While availing ourselves of these devices, however, let us not be so radical as to do away with all pure finger action; for there are times when more clearness is obtainable by a certain amount of finger raising, especially when double notes are to be played. There is no advantage to be gained, either, by arbitrarily gluing the fingers to the keys when a freer action is more natural and efficient.

Curving the fingers is another matter, for a certain amount of this is necessary for directness and clearness in downward attack. Too much curvature, however, results in constrained motions which tend to produce stiffness in the wrist. On the other hand, for very legato melody playing (as in Chopin's *Nocturnes*), a flatter finger, combined with arm-weight, gives a better connection between the tones.

To secure finger curvature the pupil may be given exercises away from the piano, such as holding the hands flat and then drawing the fingers slowly to the desired or even in excess of the desired amount. Similar exercises in which each finger is made to perform separately may be performed on a table-top.

Pronunciations

Why is the name Czerny pronounced so differently at the various music houses? Which is the most generally used in pronunciation of *arpeggio*?—D. E. C.

One has to be a polygot to cope successfully with the musical works in all sorts of languages—hence even apparent authorities are far from infallible or unanimous. I feel safe in saying that the correct pronunciation of "Czerny" is *chair-nee*, as though the first syllable were our word, *chair*, and the second, our word, *knee*. "Arpeggio" is pronounced *ar-péd-jo* (a as in *car*, e as in *Ned*, o as in *foe*).

New Ideas About Technic

AN EXPERIENCED teacher (C. K. D.) writes me that she is disconcerted because some of her advanced pupils, in going to (Continued on page 231)



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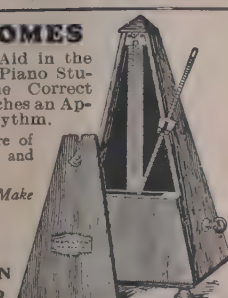
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BAND AND ORCHESTRA DEPARTMENT

(Continued from page 217)

Initiative Is No Crime

SOME BANDMASTERS say they fear to make any changes in a score for fear the judges will penalize them for doing so. I feel sure that any judge, any real musician, will give credit for making any changes which will improve the resultant performance. Where real improvements are made he will give credit for displaying artistic taste. I know at least two directors who made quite decided changes in parts of "Finlandia" this year, yet they won first places in the contests in which they participated. Some other bandmasters were curious to know just what they did to make their bands sound so different—and better. It was the matter of judicious revising, so as to produce a more colorful and pleasing tonal contrast, that helped to secure a more artistic performance.

If we are to attain the standard which we must set for the band, we must accept the symphony orchestra as our pattern, especially in the matter of artistic arrangements and interpretations.

The composer can put on paper only about fifty per cent. of what he wishes to say, and it becomes the duty of the conductor to go back of what he sees on the paper and seek out the indefinable and subtle changes in tempo, ritardandos, accelerandos, rubatos, crescendos, diminuendos, and all the hidden and delicate nuances. He must be able to distinguish each phrase and to round it out carefully so as to give it form and beauty. The ability to do this is indicative of the artist.

A dynamic range from a rousing fortissimo to a lovely pianissimo should be developed. I have heard a shimmering pianissimo chord played with a long drawn-out diminuendo until the tone utterly fades away. The audience would lean forward in an effort to detect a continuation of the lovely effect, and when the conductor would finally drop his hands a great intake of breath could be heard all over the auditorium.

The poorest band I ever heard had no difficulty in producing a big volume, but

only an excellent band can play a real pianissimo in tune.

Distinguishing Conductor and Time Beater

IT IS on these points of performance that a band will either win or lose. Some of them may sometimes be considered as of but slight significance in preparing a band for a contest or concert, but they are all highly important to the competent and conscientious band director. Their observance or neglect indicates the difference between the conductor and the time-beater.

The great artist, Whistler, was approached during a studio reception by a gushing lady who inquired, "Oh, Mr. Whistler! Tell me how you contrive to produce such wonderful effects in your paintings—such outline, such shading, such lovely color, such contrast, such expression! Tell me what magic it is you mix with your paints." The artist looked at her and unaffectedly replied, "Brains, madam, brains."

After all, musicians are artists—tone artists. Many in the musical profession do not seem to consider that a bandmaster is an artist. But there is no reason for his not being so considered if he is a properly qualified bandmaster. We must set our standards as high as those of the orchestra conductors. We must produce organizations of the same artistic merit as has been done in the orchestral field. That will require more and more study, thinking, listening, learning, research—and more brains.

It is largely because of the contests that hands are now playing a much better type of music than was generally used a few years ago. Numbers now being used by many high school bands require real interpretative ability, and the sooner we reach a full realization of the great importance of all the phases of band performance, the sooner will bands and bandmasters be accorded by the musical public the high recognition which is their due.

Practice Without a Piano

By JUNE BALDWIN

How often a music student pleads release from practice, when placed where there is no instrument, by saying he cannot practice without a piano. But this is really no excuse since there are numerous muscle-strengthening exercises whose only requisite is a table or chair arm. They are found useful to all students for the fingers and joints in creating independence and proper formation.

1. Form the fingers correctly on a firm, even surface, raise them to greatest heights individually and lower to original position, being sure that they are properly curved.
2. Press one finger at a time firmly, on a cushion, and turn slowly from side to side *always firmly*: this hardens the end

of the finger for attacking the key.

3. Press the first finger and thumb of either hand as tightly together as possible and test resistance by trying to separate them with different fingers of the other hand. Try this with the thumb and each finger of both hands, seeing that the joints do not "cave in" but remain curved.

Such exercises are truly valuable. The writer recalls a young girl who studied music one summer with a well-known professor, taking a lesson each day. She had no piano but used these exercises, properly and faithfully, studying scales with the books before her. Her progress was remarkable, and her playing improved greatly in tone and touch.

A Help Toward Getting a Piece "Under the Fingers"

TO THE ETUDE:

Before practicing a piece the scale on which it is based should be practiced about ten times. The fingering then comes more easily, the ear is made familiar with the key, and the fingers are made limber.

Also, one is not apt to strike wrong notes as easily as when trying the piece over without getting the scale first "under the fingers."

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An Elective Course in Literature of Music for The Senior High School

By F. EDNA DAVIS

WHAT SHALL we include under the caption of "Literature of Music?" Shall we understand the term to mean musical composition, history, development of musical forms, appreciation or a combination of all these elements? In Philadelphia we try to include under this head everything pertaining to the story of music, from the earliest beginnings of rhythmic expression to the latest ultra-modern a-rhythmic and poly-rhythmic expression.

In teaching so broad a subject, striking correlations may be drawn between the musical topics under discussion and kindred topics in the other arts in science and history. It is through constant reference to these other subjects that the story of music is made a vital thing. Although a text book is desirable and almost necessary, any stereotyped procedure whereby the teacher uses a question and answer method exclusively defeats the purpose of the course. Our objective is to leave the student with a better understanding, a background of knowledge, a keener appreciation, a more discriminating taste and a capacity for intelligent listening. He or she must be guided by skillful teaching, discussion and illustration.

Although music is the youngest of the arts, there is such an abundance of information, such great masses of composition, that one short life could not absorb all. To choose wisely what examples of this luxuriant store we shall present is the first step on the path of richer understanding. Some of the fundamental considerations are notation, the three elements of music, form, acoustics, the development of musical instruments, great composers (their life, works and influence) and the several periods into which the history of music divides itself.

Notation

WE BELIEVE that there has always been some sort of music, at least since there has been spoken language. Perhaps language itself is a development of musical tones. Man was conscious of bird calls and other sounds of nature. He imitated some, invented others, and so we have shouts of triumph, cries of pain and shrieks of anger. From these probably emanated the spoken and sung word.

For centuries, however, there was apparently no attempt to make written records of tones. Everything was learned by rote and handed down by word of mouth, not without change and distortion. The music was simple, sung in unison, and the text supplied the rhythm. The first attempt at written music was that of the Greeks in their "letter notation." By means of letters, they tried to indicate pitch differences. There was no effort in this early notation to indicate rhythm.

Then, sometime between 600 and 800 A. D., came the "neume" system of notation. The neumes were dots, dashes, curves, hooks and were placed immediately above the text to show the general trend of the melody and also to show where the singer should breathe (the word "neume" comes from the Greek meaning "to breathe"). This system of musical shorthand was very helpful but still very indefinite. A certain neume would mean "Go up at this point"; but how far to go was left to the singer. It is quite clear that the songs

must still have been taught by rote and memorized, the neumes being merely a spur to memory.

In the tenth century a decided advance was made by the introduction of a red line on the page. From this central point, marked F, the singer could more accurately gauge his intervals. This F line gave us our present F or bass clef. Next came the yellow line, marked C, later developing into the C or movable clef. Soon, through the efforts of Guido d'Arezzo, the four lined staff developed. Lines were added until there were fifteen. This number being too cumbersome, was reduced to the five. Notes, rests, bars, accidentals came, changed their forms and finally reached their present state. The G clef did not come into general use until the perfection of the violin in the seventeenth century.

Rhythm and Melody

THE DISTINGUISHING feature which marks man off from the lower animals is a sense of rhythm. The horse will paw the ground; the bird will sing. But it is all a-rhythmic. Rhythm is one of the most fundamental of man's instincts. It is the backbone of music. Rhythm gives music form, vitality and individuality. Perhaps you have heard *Yankee Doodle* played in a different rhythm and have failed to recognize it. Inversely, you readily supply the melody of a familiar air on hearing the rhythm "tapped out."

Rhythm must not be confused with its subdivisions of accent and time. Just as a number of notes, accented every second, third or fourth note, may be said to be in 2, 3 or 4 part time, so a number of groups or measures, accented in the same way, may be said to be 2, 3 or 4 part rhythm. The more simple rhythms fall into divisions of four and eight measures.

To the uninitiated the more complicated rhythms of three, five, six and seven measures are chaos, but to the musician they give a variety that is delightful. In presenting this topic to students we may draw comparisons between the metre of music and the metre of poetry and point out the repetition and balance in architecture, painting and the other arts.

We say that melody is "a succession of tones pleasing to the ear." Its development is hard to trace. We find two early types, that which depended on the accentuation of words and that which grew out of the rhythmic structure of the dance. The first, although practically unmeasured, had greater tonal structure than the second, measured type. The second or measured type has gained tonal variety and retained rhythm, thus supplanting the

unmeasured melody of an earlier period.

In most existing music there is the feeling of tonality, that is, a desire to return to the "home tone" or tonic. Primitive melody, as well as ultra-modern, lacks this centralized feeling, and one tone is as good as another for closing or ending.

The test of a good melody is its sincerity, its message, its unity with variety. No study of melody would be complete without considering the melodies of Franz Schubert.

Harmony and Form

IN HARMONY we have the glorious culmination of tonal beauty. Its development can be followed from the first crude combinations of a fourth or a fifth tone below the melody (Organum) in the tenth century to the magnificent chording of modern times. Although we speak of the three elements of music, each is so closely interwoven with the others that satisfaction is obtained only when all are present.

A knowledge of "form" is one of the most important factors in the true appreciation of music. In spite of the fact that it is the beauty of the composition as a whole that counts, to be able to follow the composer's scheme analytically makes the fleeting tone picture more vivid and increases the keenness of our listening power.

"Form" is not to be confused with "style." Form means the plan. Style means the manner. The *fugue* is a certain form; polyphony is a style of writing. The *rondo* is a form; monophony is a style. From the simplest song form to the most complex sonata form illustrations of the finest music should be used. It is a new experience for the student to realize that these songs, oratorios, symphonies have been evolved, not only through inspired genius, but through long hard hours of planning, changing, polishing.

The student must be able to recognize what form the composer has used as a vehicle for his message. Is the composition in song form, rondo form, theme and variations, sonata form? What are the characteristics of these forms and how shall we recognize them? It is first necessary to observe that in all good music, as in any other art, we find repetition, variety, balance and unity.

What Folk Songs Are Made Of

SONG FORM is so called because most folk songs use it. Song form is made up of two balanced parts or periods, each of which may be divided into balanced phrases, measures and, lastly, groups of notes. Believe Me If All Those Endearing Young

Charms, My Love's An Arbutus and All Through The Night lend themselves to easy analysis.

In rondo form we have the original theme recurring after other themes have been introduced. If we mark three themes A, B, C, respectively, our formula might be A, B, A, C, A, or, with greater elaboration, A, B, A, C, A, B, A, Coda.

Theme and variations, as the name implies, is the same theme recurring in different guises but always retaining its identity, as A1, A2, A3, A4, A5. Handel's "Harmonious Blacksmith" redresses its theme most skillfully, both tonally and rhythmically, first in the treble and then in the bass.

Sonata-form and sonata are not synonymous terms. A sonata is a composition of three or four movements. Sonata-form is the plan used in one of those movements, usually the first. It is a quick movement, sometimes beginning with a slow introduction. There are three big divisions:

Exposition—introduction, first theme, bridge, second theme, short coda;

Development—free use of themes;

Recapitulation—first theme, bridge, second theme, coda.

It is in the development that the composer shows his greatest skill, weaving and interweaving his themes.

Fugue comes from the Latin *fuga* meaning flight, and truly the voices seem to flee from each other. The theme appears in the first voice in the tonic and is imitated in the second voice in the dominant. This is called "question and answer" or "antecedent and consequent."

This recognition of the various forms does not come in a day but, when it does come, it brings a joy of understanding that well repays the student for the drudgery of analysis through which he has gone.

Acoustics

HERE WE dip deeply into the physics of music. Acoustics is the science of sound, and this covers an enormous field. Not only the production of sound but the resonating, transmission and reception of sound come under this head. Sound is vibration. Everything vibrates. Some vibrations are so slow and some so fast that our senses cannot detect them. Our ears can recognize as a musical tone vibrations as slow as 16 a second. This is the number produced by a 32' organ pipe. Our eyes can recognize as violet, vibrations as rapid as 708,000,000,000,000 a second. Beyond these figures are the chemical vibrations too rapid to be perceptible by the senses. Scientists have found that the ears of animals are keener than those of humans. Some humans can hear as high as 36,000 vibrations a second, but this is rare. The average is about 23,000. Keenness of hearing varies not only with age but also varies with individuals of the same age. Ability to hear and designate harmonically unrelated pitches does not vary with musical training. Musical tones lie between 16 and 4200 vibrations a second.

We may differentiate between noise and tone. The first is caused by irregular vibrations, the second by regular vibrations. You strike a table. There is a sound, but it is not a musical tone. It is harsh. If it were pictured it would show jagged

(Continued on page 229)

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

A department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed "THE ETUDE, Dept. of Reproduced Music."

RECENTLY some splendid recordings of works by the eminent English composer, Frederick Delius, has engaged our attention. As Beethoven has been called the Sunrise of that period known as the Romantic, so Delius has been called the Sunset. He was born in 1863 in Bradford, Yorkshire; he now resides in a small market town a short distance from Paris, France. With all the truth of the classification of a Romantic, no composer belongs less to time and space than Delius. He is, as Philip Heseltine in his book on this composer tells us, "as one of the company of the great masters who belong neither to the past nor to the present but to all time." His music is expressive of the harmonic tranquility of Nature and of the richness and the loveliness of life. Its message "is one of ultimate assurance and peace." Although diametrically opposed to the restless spirit so characteristic of modern music, still his works seem to belong definitely to our day.

Records that Boom in the Spring

FOUR WORKS of importance have been recorded, two of which are available in this country. The first, *On Hearing the First Cuckoo in Spring*, is a song of that first vernal season whose beauty defies description (Columbia record 67475D). The second, *The Walk to the Paradise Gardens*, is an Interlude descriptive of the walk of two lovers to their dream garden. It is from the opera *A Village Romeo and Juliet* (Columbia-67474D). Both of these are played by Sir Thomas Beecham and the Royal Philharmonic Orchestra of London. Another recording, *Brigg Fair*, a Rhapsody for orchestra founded on a folk song of Lincolnshire, is musically "redolent of the English countryside." It is, to our estimation, one of the loveliest variations for orchestra, and, although founded upon a modal tune which is somewhat melancholy in character, is nevertheless based on a happy tale of true love. This work will be found on H. M. V. discs Nos. D1442-1443. Lastly there is Delius' *Sonata for Cello and Piano* in one movement. It is played by the famed English 'cellist, Beatrice Harrison, to whom it is dedicated, and Harold Craxton (H. M. V. Nos. D1103-1104). Here the composer proves his ability to create beauty in the more rigid forms of the classic.

Opera at home has its fascination and reward for those who follow the score and the action of the drama thereby creating an imaginative picture with the unfolding of the music. Not so long ago Victor issued commendable performances of the complete operas "Rigoletto" and "La Bohème." More recently they issued the third act from Wagner's imperishable love-drama, "Tristan and Isolde."

The story of this opera, which, it is said, was taken from history, we are certain is too familiar to repeat. It is, in fact, one of the most famous love stories of all times. The third act of Wagner's music-drama is laid in Brittany at Tristan's castle. Here Kurvenal, his faithful seneschal, has conveyed the mortally wounded Tristan to live or die in the courtyard of his forefathers. Sorrow and yearning are expressed in the prelude of this act. Tristan lies at first unconscious on a coach under

the spreading branches of an ancient tree. The shepherd's pipe soon awakens him, however, and in the scene that follows he yearns for Isolde, and Kurvenal tries to comfort him as he vainly watches for her ship.

The Love-Death

TRISTAN'S longing reaches such a frenzy that, when Isolde does arrive, he is able only to gasp her name and then to sink into the wakeless sleep of death at her feet. Overcome with grief Isolde swoons upon his body. Another ship then arrives bearing King Marke, Melot and Bragaene. Although they come in peace, Kurvenal refuses to believe that they are not enemies, and so he fights and dies for Tristan. The King entering gazes mournfully upon the solemn scene, lamenting the deaths of those whom he has loved. Soon Isolde awakens from her swoon but only to sing her enraptured Love-Death and then surrender herself to oblivion's kindly repose.

The singers in this set are all excellent artists; they include the Scandinavian soprano, Göta Ljungberg, as *Isolde*; Walter Widdop, the English tenor, as *Tristan*, and Ivar Andresen, the Danish basso, as *Marke*. Albert Coates and Leo Blech, two eminent conductors, share honors at the orchestral helm. The act is recorded with discrete cuts which in no way affect the dramatic continuity.

The entry into the New Year brought with it some unusual orchestral releases. In the first place Columbia issued *Nuages* and *Fêtes*, the first two of Debussy's Nocturnes, played by the orchestra of the Paris Conservatoire under Gaubert (Nos. 67476-67477D). The first of these, *Clouds*, is a picture of the sky with its "slow and melancholy march of clouds." The second, *Festivals*, also atmospheric, suggests dancing rhythms and light, with a visionary procession at the end passing in a pageant of tonal coloring.

A fascinating Ballet Suite of Spanish origin, extremely well recorded, can be found on two small Victor discs, Nos. 21781-21782. It is a series of three dances taken from De Falla's *Three-Cornered Hat* ballet. The first, *The Neighbors*, is jolly, while the second, *The Miller's Dance*, is energetic and buoyant. The third, called the *Final Dance*, is all that a final dance should be, brilliant and viable.

Another work of interest is Brahms' *Variations on a Theme of Haydn* played by the London Symphony Orchestra conducted by Pablo Casals (Victor, Nos. 9287-88-89). An English critic wrote of Brahms and this work—"Brahms maketh the full man; he is so full of nourishment for mind and heart. The experienced listener is forever discovering fresh values in him; the inexperienced need not be put off by an occasional profundity. There is life and light in every bar of him." Casals gives a fine musicianly reading of this excellent work and the recording is very good.

The Beloved Jester

IN THE 13th Century there was born in Germany one who as a vagabond was to become historically famous. He was called Till Eulenspiegel. His ex-

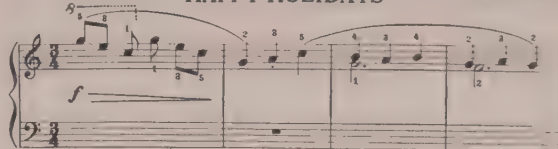
(Continued on page 248)

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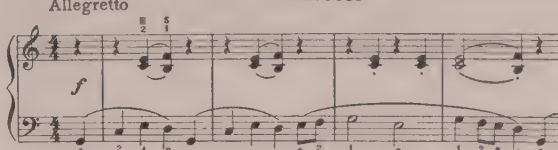
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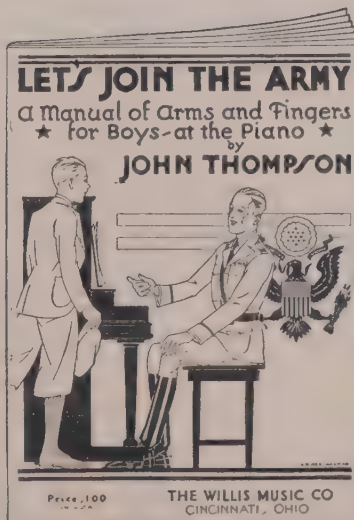
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SCHOOL MUSIC DEPARTMENT

(Continued from page 226)

and irregular lines. Draw the bow over a violin string. The effect is sonorous. If pictured it would show regular, wave-like lines.

In order to produce a musical tone, there must be a vibrating body (vibrator), something to cause vibration (generator) and something to reinforce the vibrations (resonator). In the violin the string is the vibrator, the bow the generator and the body of the violin, the resonator. Musical tones have three properties, *pitch*, *quality* and *intensity*. Some authorities give a fourth, *duration*. Pitch is the gravity or acuteness of a tone; quality is its character, that which enables us to distinguish between *c'* played on the piano and *c'* played on the violin. Intensity is the volume of the tone.

Pitch depends upon rate of vibration. This can be readily demonstrated by means of a piece of string. Tie one end of the string to a steady object; pass the other end around the arm of a chair or a music rack so that it may be shortened and tightened. While the string is loose, pluck it. The string is seen to vibrate, but no sound is audible. Pull the unattached end of the string and pluck again. The harder you pull and the tighter the string, the more rapidly will it vibrate. Soon a sound is audible, the pitch rising as the string is tightened. The rule of the stretched string states that, other things being equal, the shorter, more tense, less dense the string, the higher the pitch, and, inversely, the longer, more slack, more dense the string, the lower the pitch. Thus, if a string 20" long produces the sound of *C'* (middle *C*), a string 10" long of equal tension and density produces *C''*.

Quality is a more elusive characteristic than pitch. It depends upon the material and shape of vibrator, generator and resonator. These produce differences in the overtones or partials which in turn produce the differences in quality of tone.

Intensity or volume depends upon the amplitude of vibrations, that is, the width of the arc through which the vibrations occur. Amplitude does not affect pitch; neither does it govern carrying power.

In the building of halls, the laws governing reflection of sound must be followed. Many times the acoustic properties of the completed hall or auditorium are very disappointing and remedial measures must be taken. Sometimes draperies are hung over surfaces that reflect too much. Sometimes fine threads are strung across, from wall to wall, at some distance from the floor. A hall filled with people is better acoustically than an empty one. A sounding board at the correct distance back of a speaker reinforces his tones. If it be too near or too far away, however, his tones will be smudged or even come back as separate tones or echoes.

Musical Instruments

THE TRACING of the development of musical instruments is a most interesting phase of musical research. There is much valuable literature on the subject, some of it easily obtainable. We believe that fundamentally primitive peoples are similar, whether they are living today or centuries ago. Consequently we piece out the meager records of the earlier peoples with what we know of primitive races of today.

Bulletins 75, 80, 61, written by Frances Denmore and published by the Bureau of Ethnology, Washington, D. C., are very valuable contributions. These are bound books, containing pictures and descriptions of instruments, songs, dances and so forth. Some of the larger cities have in their art museums excellent collections of old and rare instruments from all over the world.

Pamphlets of descriptions and pictures are published and sold at a nominal sum. The Boston Museum of Fine Arts Bulletin, Vol. XV, No. 91, Oct. 1917, gives pictures and descriptions of medieval instruments. There are many of the old masterpieces in painting from which much information may be gleaned, "The Angel Choir," Van Eyck, "The Viol Player," Bellini, "Angel Singing," Melozzo da Forli, are a few of the quantities of paintings, copies of which are readily obtained.

Volumes have been written on the different periods of musical history. We have been accustomed to think of three periods. Primitive, Medieval and Modern, dividing the modern period into Classical, Romantic and Ultra-modern. As in the study of musical instruments, we are indebted to works of art more than to actual musical record for data on the primitive period. The conclusion is that early music was largely rhythmic, with little melody, the general trend of the melody being downward. Music seems to have played a very important part in the lives of the people, emotions and events being expressed musically.

Where Does It Tend?

MEDIEVAL music, we find, was closely linked with the church. Here are the ecclesiastical modes, patterned after but not identical with, the old Greek modes. In the development of secular music, a big part was played by the jongleurs, troubadours and trouvères, groups of wandering musicians from all walks of life. Such men as Dufay, Lassus, Després, Giovanni Pierluigi, or, as he is usually called, Palestrina, developed vocal music, largely for the church. Byrd, Bull, Purcell, Couperin, Gibbons, bring us to the time of the father of modern music, Johann Sebastian Bach, to whom we owe the perfection of the fugue, the tempered scale, as well as his marvelous choral music.

Handel with his oratorios, Domenico Scarlatti, with his one movement sonatas, added their contributions. Haydn and Mozart established musical forms. Beethoven, the greatest musical genius of all time, polished, perfected and vitalized them.

With Beethoven, the Classical Period closed and the Romantic Period began. Just as people in all parts of the world were throwing off the yoke of autocracy, so musicians were bursting the bonds of classic law and proceeding as pioneers along a new way. The great burst of song writing of Schubert and Schumann was a result of this romanticism.

Mendelssohn, although brought up on classic forms, was best when he wrote freely. Chopin, deeply expressive, reached the height of piano writing; Liszt, the great transcriber, added orchestral color to the piano, besides introducing the symphonic poem; Berlioz, the extremist, added new instruments and colossal effect to the orchestra. In the story of the opera, we find the Italian school flourishing, then the reforms of Gluck and Weber, and finally the great music dramatist, Wagner. Brahms combined classical standards with deep emotion and ability to express them, thus casting a romantic glow over an intellectual structure.

So we could go on. Where the ultra-modern trend is leading, it is hard to say. Perhaps when our ears have become more attuned to quarter and eighth tones, chromatic and whole tone scales, polyrhythmic and arhythmic music, we shall find it, too, satisfying. If it be true that everything has been said in the old idiom, we must find another. We are still in the groping stage; but open-mindedness tends to progress, and this thought must be transmitted to the student.

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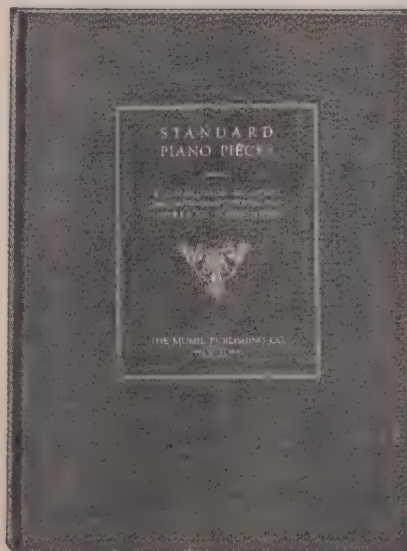
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The Human Instrument

(Continued from page 213)

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It has been said that seventy-five per cent of the time given to vocal practice is wasted. One is inclined to think this is true, at least in the first year or two. The

training of the voice being pretty largely a matter of developing the taste, the student cannot work to much advantage alone until this process is well under way. Only the good judgment of the teacher can map out what is best for him.

TEACHERS' ROUND TABLE

(Continued from page 222)

a conservatory, have been made to change the position of their hands quite radically. She adds that she has always insisted on a relaxed hand and has had the arms held about level.

It is quite natural that, in accepting an advanced pupil, a teacher should at the outset examine the pupil's technic thoroughly and suggest new points of view—ideas which at first may seem strange, but which will eventually work out to the pupil's advantage. If the teacher has no such new ideas he would hardly be classed as a thoughtful and up-to-date instructor. Within the present century, for instance, emphasis has been laid upon such matters as forearm rotation, the weight-touch and relaxation at the instant that the tone is sounded—points which if not entirely new

have yet recently acquired a new significance.

A thoughtful teacher will not simply "copy-cat" these notions but will decide on their relative values for himself and will use them as seems best for his own purposes.

Perhaps, therefore, it is a positive gain for your advanced pupils to get into touch with different teachers' ideas about playing, even if these ideas are no better than your own; for in the end they may weigh the merits of different systems and retain whatever seems most valuable in each. Remember, too, that the different ideas of other teachers do not necessarily discredit your own, which you will do well to stick to until you find those that are clearly better.

MUSICAL EDUCATION IN THE HOME

(Continued from page 171)

own home and the progress that your children make in the art. Resolve therefore to know your children's teachers personally, and let your interest in their progress, and your desire to cooperate be known.

See that the children have undisturbed and quiet practice hours. Open your home to the teacher for an occasional recital. Invite the neighborhood children into your home for a "sing" and music story hour. You will enjoy preparing and telling the stories to the children, and it will widen your knowledge and interest while you entertain them.

Keep the subject alive in the home. As Holmes has said, "Let music be as much a part of the day's routine as eating or reading or working."

M. M. Washington—Yes, the kindergarten training in music is practical. The funda-

mentals of so profound a subject as music are necessarily perplexing and dull; and any method that can be used to make them interesting to the tiny child should be employed. We agree that the Seashore tests are hardly practical for the very tiny child. You will get some help from "How To Teach Music To Children," by Elizabeth Newman, (\$1.80), "How To Teach Piano to the Child Beginner," by Louise Robyn (\$1.35). Also you will get valuable suggestions from the Progressive Education Association, 10 Jackson Place, Washington, D. C.

C. C. T. New York. Even with a musical education in voice and piano, you will need special training in presenting sight-reading, ear-training, and rhythmic, in order to be able to teach public school music. You can read with profit "History of Public School Music," by Edward Bailey Birge, and "The Music Supervisor," by Thomas Tapper. Valuable bulletins may be obtained from Paul J. Weaver, University of North Carolina, Chapel Hill, North Carolina. These bulletins are listed under the title, "Official Conference Publications," and are printed in connection with the Music Supervisors Journal of which Mr. Weaver is Editor.

MUSICAL HOME READING TABLE

(Continued from page 162)

last two letters, but we hope that Puchberg was moved to alleviate Mozart's distress, which was not entirely due to his

own fault. The man who had given the world *Figaro* and *Don Giovanni* deserved from it the reward of a decent living."

Concentration in Piano Study

By HOWARD W. ROGERS

WITH so many outside diversions and amusements found today, not only in the larger cities but in the smaller communities as well, it is hardly surprising that piano pupils, especially those who have reached the age at which such outside interests appeal, find it difficult to concentrate sufficiently on their music studies. Yet, concentration and study being necessary in order to play the piano with even fair success, all pupils should spend a certain portion of each day in systematic and businesslike practice. They should

have a definite system of study and should concentrate on carrying it out perfectly.

A plan followed by many teachers of merit takes, first, exercises for the development of flexibility of the fingers and wrists, goes on with the scales and arpeggios, follows with the studies and, then, for recreational purposes as well as study, closes with the piece. Pupils who follow such a plan consistently and energetically become in time excellent players and not infrequently artists with exceptional ability.

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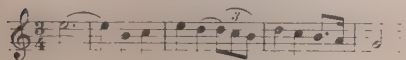


JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

??? ASK ANOTHER ???

- 1. For what was Guido d'Arezzo famous?
- 2. When did he live?
- 3. What is the leading tone in the key of C sharp minor?
- 4. Give an augmented fifth from F sharp.
- 5. Who wrote "Parsifal"?
- 6. How many flats in the relative major of F minor?
- 7. In what city was the first opera house built?
- 8. What is an aria?
- 9. What does a double dot do to a note?
- 10. From what is this taken?



One Hour's Practice

By SIDNEY BUSHELL

PAULINE bounced in from the room where she had been practicing and glanced at the clock: "There, I've practiced a whole hour. Now I can go out to play!" "Did you practice a whole hour or just spend an hour at the piano?" asked Daddy. Pauline looked blank. "Don't look so puzzled," he said, smiling at her expression. "I just want to tell you that there's a whole lot of difference between the two things. Ten minutes real practice, with your mind fully occupied with what you are trying to accomplish will do you far more good than a whole hour at the piano just because you are supposed to do it." "Well, Daddy, I was awfully surprised to find the hour was gone when I came in to look at the clock." "Ah, that's better! It's a sure sign that your mind is full of your work when the time slips by that way, and that's how to make progress. Now you can run out and enjoy your play with the knowledge that you have another hour's real improvement in your fingers." "I never thought of that, Dad, but it's great, isn't it?" She ran out singing gaily.

Wagner

Walküre,
And Siegfried,
Götterdämmerung, Rheingold,
Not to forget Die Meistersinger,
Even remember Lohengrin,
Rienzi, Tannhäuser, and Parsifal.

The Two Little Birds

By HOPE STODDARD

ONCE UPON a time there were two little birds, and they sat together on a telegraph wire, very cold and very hungry. The snow shook its dust bags down on them in little spurts and the wind curled up the ends of their tail feathers. The first little bird gave a chirp. "Oh dear," said he, "I wonder if this snow will ever stop. I wonder if the green leaves will ever put up their heads again!"

The other little bird puffed her feathers around her throat and said nothing.

Then the first little bird began again, "Sister bird, I think I shall go out into the world and look for Spring. Can you tell me where Spring is?"

The other little bird blinked one eye and lifted one claw from the telegraph wire. But she was very cold and very hungry. "Dear, dear, don't ask me!" she said. "Ask the frozen Brook."

So the first little bird swooped from his perch and lit on the thin ice of the frozen Brook. He pecked softly once, twice, three times. "Hello!" came a shivery voice from below.

"Oh, little frozen Brook!" chirped the bird, "Tell me, where is Spring?" But, though the first little bird listened with all his might he heard only a faint sound that seemed to say, "Away, away!"

Now, when the other little bird saw her little brother scratching and scraping away on the frozen Brook she flew down to help him. And, as she flew through the air, she seemed to hear, dim and distantly, something that called, "I am Spring. I am Spring!"

"Brother, brother!" she called. "Listen!" So little brother mounted up, and together they heard that far away calling.

Then their wings stretched out and their little hearts began to beat, and away they went over the snowy hills, over the frozen brooks, over the bare trees, on and on, always on and on, toward the Voice. And the great North Wind tried to roar above the Voice, and the hissing Rain tried to drown it out. But still they could hear it faintly call. One day the first little bird saw a bright blue color, but, when he swooped down, alas, it was only a tiny flower! Then the second little bird saw a sparkle, but, when she hovered near, alas, it was only a fast-flowing brook!

Then one morning a wonderful thing happened. When the first little bird woke up a Voice, very close, was saying, "I am Spring! Come to me!"

And when the second little bird opened her shining eyes, the first thing she heard was, "I am Spring! Come to me!"

So the first bird flew and the second bird flew, and the Voice became louder until suddenly they saw great sunny clouds and little children dancing on the green grass beneath them. And right in their midst was an organ grinder with an organ that laughed and chuckled and sang in the merriest voice they had ever heard, saying over and over:

*Dance and sing
In a ring;
I am Music,
I am Spring!*

So the first little bird sailed down, and the second little bird sailed down; and they fluttered over the heads of the children trilling and warbling to each other:

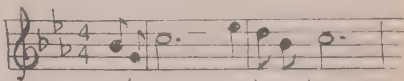
*Here is Music,
Here is Spring!*



The Rag Man

By OLGA C. MOORE

I used to be afraid to hear
The rag-man on the street,
But since I'm learning music
I call his tune a treat.



I buy rags, I buy old rags.

I found the tones; they sound like this,
All in a minor key.
The children mock him, for he sings
With nasal quality.

The Ink Spot

By ETHAN W. PEARSON

RECITAL time was nearing and the same old mistake was still recurring near the end of Jessie's solo. The cause of it was hurried work at the beginning, entirely contrary to teacher's advice, and Jessie could not seem to master the passage.



Today teacher had hopes of hearing it better played, as Jessie arrived all smiles and enthusiasm, but the enthusiasm was all for the new dress that she was to wear at the recital. And sure enough, toward the end of the piece, out came the same old mistake. Then he said, "Jessie, if you should get a big splotch of ink on your new recital dress, right where everybody could see it, would you want to play and have everybody see it?"

"No, I wouldn't," she answered. "But," continued her teacher, "if you knew that some preparation and a little extra work would remove the spot, you would remove it, wouldn't you?"

"Surely I would, if I could!" Well, that ugly old ink spot of a mistake at the end of your piece can be removed if you follow my directions. It is more important to have the piece played well than to wear a nice dress. Of course, we want you to look your best, but it is more important to sound your best. You know real music lovers always listen to music with their eyes closed, anyway."

"I suppose that's right," answered Jessie. "I'll practice it so well that I can play it ten times without a mistake at my next lesson."

"All right, Jessie, I am sure you will, and there will not be any smeary ink spot in it, either."

JUNIOR ETUDE—Continued

Little Biographies for Club Meetings

No. 17

Wagner

THE OLDER you grow the more you will hear and enjoy the music of Wagner. As most of his compositions are operas, those of you who do not live in or near a large city do not often have an opportunity of hearing them and seeing the beauty of the stage settings. But, fortunately, there are dozens and dozens of good records taken from the various operas and presented by "star" artists and orchestras so that every one should try to hear a great deal of Wagner music in this way.

Richard Wagner was born in Leipzig, Germany, in 1813, and lived a very busy and energetic life. He was always writing for he not only wrote the music of the operas but the words as well, and also many books and essays. Whatever he did he did very enthusiastically and vigorously.

While a student at the university, Wagner became interested in Greek plays and then very seriously in music. After graduating he became the conductor of a theater orchestra and married one of the players in the company. At this time he wrote his early operas, "Rienzi" and "The Flying Dutchman" and he encountered many difficulties in the way of getting these produced.



1813—WAGNER—1883

Then he wrote two more operas, "Tannhäuser" and "Lohengrin." By this time people began to take an interest in him, and his reputation grew rapidly. But, as his operas were very different from other operas, people often objected to them. Consequently he had enemies as well as friends. There were a great many "pro-Wagnerites" but also many "anti-Wagnerites." To make matters worse, he expressed himself so freely on politics and questions connected with the French Revolution that things became unpleasant and he had to go and live in Switzerland. Here he wrote several books as well as his greatest operas—the four operas, "Der Ring des Nibelungen," "Das Rheingold," "Die Walküre," "Siegfried" and "Götterdämmerung"—and the operas, "Die Meistersinger" and "Tristan and Isolde."

His success by this time was enormous and the "anti-Wagnerites" began to subside. After a long tour through Europe, conducting orchestras and operas, Wagner was invited by the King of Bavaria to make his home in Munich. There, for his second wife, he married the daughter

of Liszt; there many of his operas were produced, and there he wrote his last great work, the semi-religious opera, "Parsifal."

After such an energetic career with no time to rest, his health began to fail. He went to Venice to recuperate but died there suddenly in 1883. Today the world calls him one of the greatest geniuses ever known.

The stories of Wagner's operas are unusual as well as the music. "Parsifal" tells the story of finding the Holy Grail. "Die Meistersinger" is about the old song contests in Germany in the sixteenth century. "Lohengrin" is about a youth changed into a swan.

"Der Ring des Nibelungen" is a cycle of four operas telling mythological tales of magic gold found in the bottom of the river and of how it was stolen and given away in exchange for love, and of all the troubles it caused. These tales Wagner found in Scandinavian mythology but he himself wrote them into stories of "librettos" for his operas. Being mythology, they are, of course, hard to present on the stage, for it is much easier to think about gods and goddesses, palaces in the clouds, magic fire and enchanted things than it is to put them on the stage. But they really are shown there and are very lovely. When you see these operas acted you will enjoy that feature as well as the gorgeous music. These four operas are often called "The Ring."

All of Wagner's operas are still considered very different from other operas, but nowadays that makes people like them all the more and want to go over and over again to see them. To give any of his compositions at your club meetings would be impossible, except a few of the lovely melodies in simplified form.

Some of these works are:

Bridal Chorus from "Lohengrin," arranged by Greenwald.

March from "Tannhäuser," arranged for four hands by Orem.

Pilgrim's Chorus from "Tannhäuser," arranged by Spindler.

Prize Song from "Meistersinger," arranged by Baltzell.

Song to Evening Star from "Tannhäuser," arranged by Orem.

Spinning-Wheel Chorus from "Flying Dutchman," arranged by Greenwald.

Questions on Little Biographies

1. When was Wagner born?
2. Name the four operas in the "Ring."
3. Why did Wagner live for a time in Switzerland?
4. Name four of his other operas.
5. What is the subject of Parsifal?
6. When and where did he die?

DEAR JUNIOR ETUDE:

I have been taking music lessons for five years and greatly enjoy it. When I first started to take up music I was very discouraged and sometimes would cry over a piece that I would laugh at now. I hope no one else will ever feel that badly over music—if they do they should just remember what it will mean to them when they get older.

From your friend,
BETTY ANDERSON (Age 12),
New Jersey.

The Bag of Gold

By TILLIE SHULMAN

"ONCE there were two youths who started out to seek their fortunes. One followed the highways and paved roads that are well recommended and safe. The other boy decided to do as he pleased. So he went through forests and alleys. He paid no attention to the signs of good or bad roads. He didn't mind the warnings of detours and dangerous curves. He broke all the rules of travel that others had so carefully made for his benefit. At last he stumbled into a fence and fell in the deep mud. And no one has heard since of this boy who didn't follow the right road.

"The first boy who had taken the road built to help him to succeed came to the end of his journey, and there he found

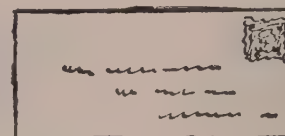
a bag of gold. On the bag was written these words: 'This is for you who have listened to the words of the wise. You have therefore succeeded. Good luck!' The youth was overjoyed and lived happily ever after."

"Now, Betty," asked her teacher, "which boy would you rather be?"

"The one who took the good roads," promptly answered Betty.

"Well, then why don't you follow the fingering and marks of expression so beautifully written by the composer, to help you to understand his music?"

Betty hung her head. And she looked to the fingerings and expression marks in her music and there found bags of golden melodies forever after.



DEAR JUNIOR ETUDE:

I am playing in a small band in our town. I love to practice and walk two miles each way to take my lessons. I hope that I and many more may grow up to be good musicians.

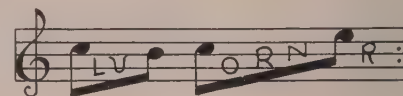
From your friend,
WINSTON THOMAS (Age 13),
Cristobal, Canal Zone.

DEAR JUNIOR ETUDE:

I saw a letter in the JUNIOR ETUDE from Yoshiho Ikuna, and I wrote to her as I think she is a very interesting person. I play piano and ukulele. Do you allow anyone to write to the JUNIOR ETUDE more than once? I am very much interested in the clubs, but there is none near where I live yet, so I have to play alone.

From your friend,
MONICA ROBERTS,
Canada.

N. B. Those who are interested may write to the JUNIOR ETUDE as often as they please.



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JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Care of the Violin." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa.,

Care of the Piano (PRIZE WINNER)

MORE pianos are ruined through neglect than use. We must love and respect the piano in order to know how to care for it. Sudden changes of temperature or dampness are the greatest source of harm. Do not place it near a window or heater. A new piano should be tuned often and then kept in tune by being tuned regularly. Pianos should always be tuned by reliable tuners. The hands should be perfectly clean when playing and the keys should be cleaned with a soft cloth moistened in water. The piano should be closed when sweeping or dusting the room. Camphor balls in a cloth bag will prevent moths. The piano should not be pounded. This cuts the hammers, wears the felt and puts the instrument out of tune.

RACHEL ANNE TILLMAN (Age 9),
Mississippi.

Care of the Piano (PRIZE WINNER)

If one wishes to keep a piano in good condition, great care should be taken of it. The piano should be closed at night to keep all dampness out. It should be left open a few hours each day so the ivory will not turn yellow. It should be kept free from dust. Do not put it by an open fireplace or stove, as the varnish will crack. Dust it with something soft that will not scratch. Have it inspected and tuned twice a year by an expert.

EDITH CLANCY (Age 13),
Oklahoma.

Care of the Piano (PRIZE WINNER)

The high-class piano is a very sensitive instrument and therefore should be very carefully treated. Some great enemies of the piano are sudden changes of temperature, dampness and incompetent tuners. You should always have the piano tuned regularly, but much harm can be done by incompetent tuners. The piano should be placed by an inside wall, in a dry room. Keep the temperature of the room as even as possible. It is well to keep camphor wrapped in cloth inside the case to keep moths away from the felts. You should not keep it closed up for periods of weeks, for the daylight should be allowed to shine on the ivories to prevent them from turning yellow. The piano should not be loaded with bric-a-brac, for this sometimes causes a rattling sound. This is called sympathetic vibration and is very annoying.

MILDRED MUSSLEWHITE (Age 12),
Texas.

HONORABLE MENTION FOR DECEMBER PUZZLES

Lois Morgan, Joseph Humurek, Virginia Lee Riley, Dora Goodkin, Cantonia Hull, Robert Winters, Hilda Manzig, Dorothea Vetterlein, Anita Loomis, Hope Jeffries, Jackson Henry, Jane Petty, Elsie Goodson, Elizabeth Anderson, Valeria James, John Martindale, Virginia Dodge.

before the tenth of March. Names of prize winners and their contributions will be published in the issue for June.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

ANSWER TO DECEMBER PUZZLE

- 1 Guitar—Tardy
- 2 Zither—Heron
- 3 Violin—Lindbergh
- 4 Ukelele—Elephant
- 5 Trumpet—Petty

PRIZE WINNERS FOR DECEMBER PUZZLE

Virginia Erdman (Age 12), Maryland.
Robert Winters (Age 10), California.
Ruth Stelzer (Age 12), Nebraska.

Puzzle

By E. MENDES

The middle row reading down and across will give musical instruments.

```

*
* * *
* * * *
* * *
*

```

- 1 In "Holland"
- 2 To make a mistake
- 3 A musical instrument
- 4 A small animal
- 5 In "Holland"

DEAR JUNIOR ETUDE:

I have been taking piano lessons about six years, and also study history of music and harmony, and I intend to start the pipe organ very soon. The nearest teacher is about ten miles from here. I am a sophomore in high school.

From your friend,

WINIFRED HYLAND (Age 13),
Kansas.

DEAR JUNIOR ETUDE:

I shall now proceed to write about something that I have wanted to write about for years.

Three years ago you awarded me one of the prizes for my essay on "Modern Music." I was fourteen at that time.

I was exceedingly ill on the day I received my ETUDE. When I saw that one of the prizes had been awarded for my little essay, I can truthfully say that I suddenly got better! Perhaps it is foolish to write about this event, but I cannot possibly help it, as I still have, and cherish my "three B pins."

Sincerely,
PAULINE SHERMAN (Age 17),
Michigan.

LETTER BOX LIST

Louise Rupert, Oda McCollum, Nedra Munson, Iona Judd, Charlotte Paul, Calvin Hess, Betty Heshner, Dorothy Standley, Henrietta L. Novy, Lois Butler, Lucille Fellows, Mildred E. Mettling, Lillian Schek, Wanda Wolfe, Thony Mitchell, Charlotte Wheeler, Helen Jackson Jennings, Edith C. Hoyt, Mary Naomi Smith, Bella Patry, Dorothy Clark, Ruth Chapman, Marian P. Story, Miriam Williams, Sylvia Cook, Agnes Sloan, Louise M. Receveur, Isabel Hoyt, Gladys Gelhaus, Evelyn Dushabek, Rachel Anne Tillman, Evelyn L. Pinnix, Harriet Holmes.

HONORABLE MENTION FOR DECEMBER ESSAYS

Mary Louise Bonty, Ruth Himmelstein, Nell Curtis Jones, Cantonia Hull, Thelma Goldberg, Elsie Spector, Sarah Weltman, Clara Rossen, Martha Saymore, Harriet Holmes, Elizabeth Dziewas, Antoinette Siener, Alberta Cawley, Dorothy Hood, Jeanne Tully, Jane Johnston, Evelyn Dushabek, Gladys Gelhaus, Flora Williams, Marcella Mote, Sara Latham, Pearl Ehenfeldt, Sylvia Ehenfeldt, Mabel Petty.

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Choirmaster's Guide

FOR THE MONTH OF MAY, 1929

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
F I F T H	PRELUDE Organ: Allegretto.....E. Commette Piano: Longing for Home....L. Jessel Te Deum: Te Deum in E flat....Stults	PRELUDE Organ: Prayer and Cradle Song..Lacey Piano: Confidence (Op. 19, No. 4) Mendelssohn Magnificat and Nunc Dimittis in D Kinder
	ANTHEMS (a) The Omnipotence..Schubert-Felton (b) Awake, Put on Strength..Sheppard	ANTHEMS (a) The King Shall Joy in Thy Strength Baines (b) Hark, Hark, My Soul.....Clark
	OFFERTORY Jesu, Lover of My Soul.....Hope (B. solo)	OFFERTORY Come, Gracious Spirit.....Marks (Duet for S. and T.)
	POSTLUDE Organ: Festive March in A.....Erb Piano: Pilgrims' Song.....Nicholls	POSTLUDE Organ: March in G....Rene L. Becker Piano: Entry of the Procession Schmeidler
T W E L F T H	PRELUDE Organ: In the Shadow of the Old Trees Swinnen Piano: Morning Song (Op. 62, No. 4) Mendelssohn	PRELUDE Organ: ElegyLacey Piano: Andante Religioso Lautenschlaeger
	ANTHEMS (a) Blessed is Everyone.....Hopkins (b) The Sacred Hour.....Galbraith	ANTHEMS (a) His Almighty Hand.....Hamblen (b) How Beautiful upon the Mountains Spinney
	OFFERTORY O Lord, With Weary Hearts We're YearningEngelmann (S. solo)	OFFERTORY I Think When I Read That Sweet Story of OldLansing (A. solo)
	POSTLUDE Organ: Grand Chorus.....A. Becker Piano: Theme from the <i>Andante</i> of the 5th Symphony.....Tchaikowsky	POSTLUDE Organ: March of the Flowers..Harker Piano: ApotheosisGounod
N I N E T E E N T H	PRELUDE Organ: Romance in A.....Lieurance Piano: The Convent Bell....Valdemar	PRELUDE Organ: In the Starlight....Kohlmann Piano: Day's End.....Protiwinsky
	ANTHEMS (a) O Praise the Lord.....Marks (b) On Our Way Rejoicing.....Stults	ANTHEMS (a) Lord of Our Life.....Timnings (b) Now the World.....Handel-Barrell
	OFFERTORY He Shall Feed His Flock.....Jones (Duet for S. and A.)	OFFERTORY Acquaint Now Thyself with God..Riker (T. solo)
	POSTLUDE Organ: Petite Marche...Dubois-Rogers Piano: Marching to PeaceRoeckel	POSTLUDE Organ: Hero's March.....Mendelssohn Stewart Piano: MeditationRitter
T W E N T Y - S I X T H	PRELUDE Organ: The Awakening.....Engelmann Piano: Prelude Melodique.....Alkan	PRELUDE RemembrancesL. V. Saar (Violin, with Organ or Piano)
	ANTHEMS (a) Weary of Earth.....Swinnen (b) By Cool Siloam's Shady Rill...Day	ANTHEMS (a) The Lost Chord.....Sullivan-Mero (b) I Heard the Voice of Jesus Say Rathbun
	OFFERTORY O Divine Redeemer.....Marzo (S. solo)	OFFERTORY Rêve d'Amour.....Dupré (Violin, with Organ or Piano)
	POSTLUDE Organ: Templars' March....Frysiner Piano: Toccata.....Cuthbert Harris	POSTLUDE Organ: Serenade in A-flat....Galbraith Piano: In Dreamland.....Armstrong

Anyone interested in any of these works may secure them for examination upon request.

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Peasants' Dance, by Paul Valdemar.



We feel rather certain that these are Polish peasants, for the music is as Polish in character as some of the dances composed by the great Frederic Chopin. In the piano part—which, as always in rhythmic orchestra pieces, can be used by itself as a separate composition, notice the accented second beat in measure one of the right-hand part. In performing rhythmic orchestra music the leader should count the time loudly, or else beat it by striking his baton or stick against the music rack or other conveniently close object (not including the heads of his orchestra!). Another thing that is essential is that no one instrument should be played or struck so loudly as to spoil the general balance of the whole.

A Lesson, by Mathilde Bilbro.

Here is the final number in Miss Bilbro's fascinating little suite. A suite (pronounced like "sweet") is a series of quite short compositions which can be played one after the other with good effect. A fine, though short, poem is placed at the head of *A Lesson* and we hope you will be sure to read every word of it. There is "music everywhere," and how much those persons miss who are not able to hear and enjoy it! In the last three measures a slight *rallentando*—or "slowing" of the speed of the piece—is wise. Each phrase of the melody is followed by a rest; and at this point the hand should be raised slightly from the keyboard for just the tiniest second.

Humpty-Dumpty, by Wallace A. Johnson.

Not a one of you children, we'll wager, needs an introduction to Mr. Humpty-Dumpty, for you have long since heard about his "great fall," and have felt sorry because of his misfortune. The themes of this amusing sketch are most descriptive, and you must be careful, above all else, to accent strongly all notes having a straight line or a "V" turned on its side. In measure nine, the quick small notes in the right hand are called "grace notes."

Sans Souci, by Georges Bernard.

The title of this nice four-hand number means "Carefree." It is often used as the name of a summer cottage or camp, or even as the name of a boat, and perhaps you are already familiar with it. The Primo part has the melody throughout. The keys are D major, A major and a trio in G major. You will have to work hard, you two players, to be able to perform this brilliant composition in the way it should be done. A good sense of rhythm is very necessary, but this is only one of the qualities required.

The Bumblebee, by Anna Priscilla Risher.



The *Bumblebee* is lots of fun for the young violinist, and it really is remarkable how very much this piece does remind us of a great buzzing brown-black bee. It should be played as fast as it can be played correctly; for the faster it goes the better will be the effect. The great Russian composer, Rimsky-Korsakoff, wrote a much longer composition on this same idea; and perhaps your father or mother will some day take you to hear it performed by a big orchestra.

Song to the Evening Star, by Richard Wagner.

Wagner's name is pronounced VAHG-NER. He is one of the greatest opera composers who ever lived; and we want you to be sure to read the account of his life which is to be found in another column of this month's JUNIOR ETUDE. This *Song to the Evening Star* is said to be one of the loveliest melodies ever written, and we know that you will grow more and more fond of it all the time. It should, of course, be played slowly. Some of the accidentals—sharps, flats and naturals—in the middle of the piece are a bit hard at first but can be easily learned, with enough practice.

A Merry Tale, by Heller Nicholls.



This is a joyous account of some happy adventure; and, being in the easiest key of all, it should not have any terrors for a single one of you. It is important that you understand that, starting very softly indeed (pp), the volume of tone is to be increased gradually to very loud (ff) in the middle of the piece, and then little by little it should return to the softness of the beginning. For staccato notes in the left-hand part near the end of *A Merry Tale* the left wrist must be as loose as possible.

Robin Redbreast, by Ella Ketterer.

You will all like this easy piece, and we advise you to sing the words as you play it. Ella Ketterer's music is very popular with *Junior Etude* children, and we think it must be on account of the fact that she writes such very attractive melodies.



DEAR JUNIOR ETUDE:

I am a junior high school student and have taken music three years. Our teacher has an orchestra and a glee club. I play at our Sunday school and a friend of mine often comes to my house to play duets with me. I have a good soprano voice and lead the boys in singing at school. I read some of the letters in the JUNIOR ETUDE and thought you might like to hear what our high school is doing.

From your friend,
STANTON T. BAKER (Age 13),
Vermont.

"Only by training little children to know and to love what is good can we hope to accomplish real musical progress in America."—JOSEPH STRANSKY.

Answers to Can You Tell?

GROUP
No. 22

SEE PAGE 170 OF THIS ISSUE

1. The regular tones of the key.
2. The condition of every degree of the staff, immediately after the clef.
3. Accent is used to group executed music into measures.
4. 1813.
5. Bb—Db—F.
6. Handel; in his "Israel in Egypt."
7. From the *Dance of the Slaves* (sometimes called the *Glockenspiel Dance*) in Mozart's "Magic Flute."
8. Charles Wakefield Cadman.
9. "Edwin and Angelina," the book by Elihu Hubbard Smith and the music by Victor Pelissier (of French birth), was first performed in New York, on December 19, 1796.
10. In 1700, for the Episcopal Church of Port Royal, Virginia. About 1860 it was removed to Hancock, Virginia, and later to Shepherdstown, West Virginia.

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I now have learned a lesson
From birds, and trees, and air,—
A song is always ringing
From out the great Somewhere.
And if you listen clearly
You'll hear that music sweet
Come softly o'er you stealing
With melody complete.—

And so I've learned a lesson
From sea, and birds, and air,—
A message they are bringing,
And, ringing, and singing,—
God's message they are bringing.—
There's music everywhere.

.....

Not too slow

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H. P. HOPKINS, Op. 125, No 1

Not fast M.M. ♩ = 84

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Other Music Sections in this issue on pages 163, 195, 203

Suggestive of lively chatter. Grade 2

A MERRY TALE

HELLER NICHOLLS

Allegretto M. M. ♩ = 108

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SANS SOUCI

SECONDO

GEORGES BERNARD

Vivace M. M. ♩ = 126

* From here go back to § and play to Fine then play Trio

An excellent rhythmic study,
introducing "Grace notes" Grade 2½

HUMPTY - DUMPTY

WALLACE A. JOHNSON, Op. 181, No. 4

Moderato M.M. $\text{♩} = 92$

Musical score for "Humpty Dumpty" by Wallace A. Johnson. The score is in 6/8 time, Moderato M.M. $\text{♩} = 92$. It features piano (mp), mezzo-forte (mf), and forte (f) dynamics. The piece concludes with a "Fine" marking. The score includes fingerings and articulation marks throughout.

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SANS SOUCI

PRIMO

GEORGES BERNARD

Vivace M.M. $\text{♩} = 126$

Musical score for "Sans Souci" by Georges Bernard. The score is in 2/4 time, Vivace M.M. $\text{♩} = 126$. It features piano (p), mezzo-forte (mf), and forte (f) dynamics. The piece includes a "Trio" section and concludes with a "Fine" marking. The score includes fingerings and articulation marks throughout.

* From here go back to § and play to Fine then play Trio

ROBIN REDBREAST

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ELLA KETTERER

Moderato

mp Lit-tle Rob-in Red-breast, Is a friend-ly bird Through the day his sing-ing, Al-ways can be heard,
See him now tilt his sau-cy head, Lit-tle throat, swell-ing, Breast so red.
High up in a tree-top, Rob-in builds his nest. There his hun-gry ba-bies And his small mate rest.

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SONG TO THE EVENING STAR
from "TANNHAUSER"See *Junior Etude*, Miss Gest's Article.

R. WAGNER

Andante M. M. ♩ = 46

un poco rit.
pp
poco a poco cresc. *dim.*

Two staves of piano introduction. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

THE BUMBLEBEE

Exemplifying the Trill Grade 1

ANNA PRISCILLA RISHER

Violin and Piano score for 'The Bumblebee'. The piece is in 3/8 time and one sharp (F#) key. It begins with a tempo of **Allegro** and a dynamic of *mp*. The score includes various musical markings such as *rit.* (ritardando), *a tempo*, *cresc.* (crescendo), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The piece concludes with a *Fine.* marking and a *D. S.* (Da Capo) instruction. The score is divided into two systems, each with a violin staff and a piano staff.

PEASANTS' DANCE

MAZURKA

PAUL VALDEMAR

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Moderato

Fine

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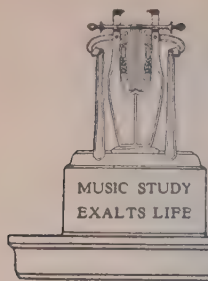
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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



EASTER MUSIC

In Christian churches the music program is especially stressed on Easter Sunday and those in charge of the musical activities strive to present works which, in many instances, are the most ambitious musical undertakings of the entire year.

Easter is pre-eminently a time of joy to the Christian soul and it is but fitting that music of a joyful character should be chosen for rendition at this season. By the time this issue of THE ETUDE reaches our readers we will have placed on the market a new Easter cantata, *Life Eternal* by Norwood Dale, that breathes the joy of Eastertide in every line of its melodious score. If you have not selected your Easter cantata, be sure to send for a copy of this work.

Some choirmasters prefer to present a varied program of their own choosing consisting of anthems and solos. A list of excellent material for this purpose will be found in our folder, "Easter Music," a copy of which will be sent gratis upon request. This informative circular also lists special musical services for Sunday School and Choir, appropriate pipe organ music and cantatas. Send for this folder today, or, if you prefer, ask us to send for examination a selection of material in any of the above classifications, in which you are interested.

COMMENCEMENT MUSIC

The thought of Commencement and the close of the school and college year bring to mind many activities leading up to the great climax in the Commencement Exercises.

There are Spring entertainments in the shape of choral, instrumental ensembles, solo and other program features, or a cantata or musical play. Then there are the Spring outdoor fetes, dances and musical pageants and finally the solos, choruses, orchestra, piano ensemble and other musical combinations desired to give a glorious setting to the graduation occasion.

There are many responsible for such details, who have already sought out things they plan to use and by now rehearsals and study of them have been undertaken, but those who have procrastinated, for any reason, the seeking of music for such activities, should not delay any further than reading to the end of this paragraph to take up pen and paper and write to the Theodore Presser Co., setting forth needs and naming material desired.

Our liberal Examination Privileges are certain to prove helpful, in addition to the wide variety of suggestions made possible by our experienced organization and unequalled stock of publications.

SUMMER MUSIC CLASSES

Now is the time for teachers to instill in the minds of their students a desire to gain further progress in music during the Summer months, rather than through Summer inactivity to lose facility gained through months of study and practice. Students of school ages and their parents also should be inspired to take advantage of the opportunity of taking on some additional course in music study during the early months of the Summer, when there is ample time because of release from regular school studies. In fact, the tactful teacher will not present the matter as study to substitute for school studies, but as an opportunity to get acquainted with musical history, musical biography or harmony in the weeks that there is chance for such pleasurable and profitable occupation of time.

THE R. F. D. BOX UNDER THE BIG ELM TREE

One enthusiastic friend recently remarked to us.



It never entered my head, that, located as I was in the country I could have all of the advantages of the great metropolitan music store brought right to my little R. F. D. box down on the road under the big elm tree. Presser has given me all of the advantages of the service I had when I taught right in the heart of New York City."

There are doubtless thousands who have never had it "enter their heads" to send the initial order or inquiry to the Theodore Presser Co. that invariably leads to years of satisfactory and delightful relations. No music company in the world combines the vast experience, the immense stock and huge staff of musical educational experts operated by the Theodore Presser Co. No matter where you live, no matter how remote, our doors (Thanks to Uncle Sam) are wide open to welcome you.

Send the initial order or inquiry today and we promise that we shall be confreres for many, many years to come. Thousands of customers prove this.

Advance of Publication Offers—March, 1929

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

ALGERIAN DANCES—PIANO—R. S. STOUGHTON.60c	NECESSARY JINGLES FOR THE PIANO—BLANCHE FOX STEENMAN30c
BLUE RIDGE IDYLS—PIANO—LILY STRICKLAND.60c	NEW PIANO ALBUM FOR YOUNG PLAYERS.35c
BOOK OF TRIOS FOR PIANO, VIOLIN AND CELLO.75c	OUR LITTLE AMERICAN COUSINS—LALLA RYCKOFF30c
CLASSIC AND MODERN BAND AND ORCHESTRA COLLECTION—JOS. E. MADDY AND WILFRED WILSON—PARTS, EACH.25c	REQUIEM MASS FOR TWO-PART CHORUS—G. PABRIZI35c
PIANO ACCOMPANIMENT TO ORCHESTRA.40c	SHEPHERD, THE—MUSICAL PLAY—MATHILDE BILBERO35c
CONCERT ORCHESTRA FOLIO—PARTS.15c	SIX STUDY PIECES FOR THE LEFT HAND ALONE—BERGER25c
PIANO ACCOMPANIMENT.30c	STORIES TO SING TO—GLADYS TAYLOR.20c
CONCERTINO No. 1—VIOLIN—F. SEITZ.35c	THE TEMPEST—SUITE FOR ORGAN—H. J. STEWART60c
CONCERTINO No. 2—VIOLIN—F. SEITZ.35c	THREE DANCES FROM HENRY VIII—PIANO—GERMAN40c
EASY COMPOSITIONS FOR THE DEVELOPMENT OF TECHNIC AND TONALITY—PIANO—WRIGHT.25c	TO A KATYDID—CHILDREN'S CANTATA—CARL BUSCH30c
FIDDLIN' FOR FUN—ROS ROY PEERY.40c	
HOW TO MASTER THE VIOLIN—FREDERICK E. HAHN\$1.00	
LEHRER'S ENSEMBLE METHOD, VIOLA, CELLO AND BASS PARTS—WILL H. BRYANT—EACH.35c	
LIGHT OPERA PRODUCTION—GWYNNE BURROWS.60c	

Every Summer there are hundreds, both young and old, who become more thoroughly informed on musical matters and increase their musical proficiency through the guidance of a progressive teacher.

Some teachers are so alert as to realize that, even though the pupil goes away on an extended vacation or for some other reason does not attend Summer Classes, it is wise to keep up musical interest in seeing to it that the pupil takes along for reading and self study, such works as Cooke's "Standard History of Music," Cooke's "Great Pianists on Piano Playing," the same author's "Great Singers on the Art of Singing," or for the more earnest student, a work such as Orem's "Harmony for Beginners" or his more advanced book "Theory and Composition of Music."

OUR LITTLE AMERICAN COUSINS

By LALLA RYCKOFF

The young piano students of today are confronted with a wonderful lot of teaching material. Everything possible is done

to lighten the task of study and to present vivid and interesting material. *Our Little American Cousins* is a book planned along modern educational lines. It contains six pieces, all in highly characteristic vein. We feel sure that the works of this new composer will meet with much favor.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

BLUE RIDGE IDYLS

SUITE FOR PIANOFORTE

By LILY STRICKLAND

Lily Strickland, herself a native of the south, is right in her own atmosphere when composing a set of pieces such as comprise the suite entitled *Blue Ridge Idyls*. In this characteristic work the composer depicts the river, the pines, the old mill and mountain scenes. The pieces are in about the fourth grade throughout, lying well under the hand.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

AN EPOCH-MAKING ACHIEVEMENT IN MUSIC PUBLISHING

Classics in music are essentially musical compositions that become permanent. Every publisher aspires to add such classics to the catalog. There must have been a great thrill to bringing out many of the works of Beethoven, Schubert, Schumann, Wagner, Chopin, Liszt and Grieg, knowing that one hundred years hence they would be even better known.

It is with such a thrill that the Theodore Presser Co. announces the publication of over Thirty New Compositions by Edouard Poldini, the foremost composer for piano since Grieg.

These are not compositions to be read over, played a few times and then forgotten, they will become a part of the permanent literature of the piano. Every one will repay careful study and practice. Poldini's extraordinary idiom has been compared by some to Chopin, by some to Mozart, by some to Brahms, some to Grieg and by others, at times, to the moderns. However, most of the great pianists find his delightful melodic and harmonic gifts wholly unique and individual—"there is only one Poldini." All of these works were written at the very height of Poldini's iridescent genius. Everyone is a masterpiece of its type. A complete list of them is given at the end of this paragraph and any may be had for examination (On Sale) by our patrons.

24464 Marche Capricieuse .50, 24465 Marche Exotique .50, 24466 Marche Fantastique .50, 24467 Marche Finale .60, 24218 Lavender .40, 24214 Sweet Heather .40, 24215 Clematis .50, 24216 Red Roses .40, 24217 Blue Bells .60, 24218 Anemone .50, 24219 Bridal Wreath .50, 24210 Chant Funebre .40, 24211 Ricordanza .40, 24212 Aureole .40, 24230 Spring Dawn .35, 24231 Elegy .35, 24232 Woodland Poem .35, 24233 Youth .40, 24234 Epitaph .35, 24235 Day Dream .35, 24236 Valse Passionnee .35, 24237 Gipsy Night .50, 24238 Dried Flower .35, 24239 Moon Fairies .50, 24240 Exaltation .35, 24241 Vision Infernale .35, 24242 La Valse De Ma Jolie Voisine .35, 24243 Sur Une Toile De Watteau .40, 24244 Bacchantes .35.

Every one learned will become a lasting asset in the repertoire of pianists, students and teachers. The whole collection is a veritable casket of musical jewels of the purest water.

CLASSIC AND MODERN BAND AND ORCHESTRA COLLECTION

By JOSEPH E. MADDY AND WILFRED WILSON

Great attention has been paid to the compilation of this new work and to the arrangements. Although the contents of the two departments will be practically the same, the parts for Band and Orchestra are not interchangeable, each department has its own special arrangement. This is a genuine Public School work and, while the parts are not difficult, they are so written as to give an effect of fullness and richness to all the arrangements. The pieces are by classic, modern and contemporary writers, such numbers as are not to be found in any of the ordinary collections.

The low introductory price on advance of publication orders for instrumental parts is 25 cents each, and the advance of publication price on the piano accompaniment of the orchestral version is 40 cents. In ordering, please be sure to name the instrument desired and whether the band or orchestra compilation is desired.

I will study and get ready for maybe my chance will come.

—Abraham Lincoln

THE TEMPEST

SUITE FOR ORGAN
By H. J. STEWART

We are about to publish an important new work for the organ. It is by the well known Pacific Coast Organist, Dr. Humphrey J. Stewart. This work is in the form of a *Suite*, based upon scenes from Shakespeare's "Tempest." It is a six short numbers, as follows: *The Ship Wreck—The Enchanted Isle—Ferdinand and Miranda—Caliban—Ariel—The Tossing of Ceres*. The work will be published complete. We can recommend this very highly to organists who are seeking new recital material and also for picture playing. It is of only moderate difficulty and it is written in the modern organ style, melodious throughout and very characteristic.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

RIDDLING FOR FUN, OR PLAYTIME FOR THE YOUNG VIOLINIST

A METHOD FOR THE YOUNGEST BEGINNER
By ROB ROY PEERY

The material in this method is so arranged that the youngest beginner will be genuinely interested at the very first lesson. The first studies are illustrated with stories in rhymes,—these furnishing the rhythmic basis of the first two parts. The finger position of the notes on the G string (2nd and 3rd fingers close together) is used as a finger pattern on all strings. The book may be used either for private or class instruction, the clear concise manner in which the elementary points are taken up making it especially practical for the latter use. Little melodies are introduced at an early stage, giving the little beginner added incentive to practice.

The special introductory price in advance of publication is 40 cents a copy, postpaid.

NEW PIANO ALBUM FOR YOUNG PLAYERS

This is the most recent addition to our series of collections printed from special large plates. Our albums of easy pieces, which have been added to this series from time to time, have been extraordinarily successful. The new one will prove to be one of the best. This Album will be confined entirely to first and second grade pieces, nothing more difficult. All of the best of the contemporary writers will be represented.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

STORIES TO SING TO

AN EASY, EFFECTIVE AND INTERESTING METHOD OF DEVELOPING THE SENSE OF PITCH IN YOUNG CHILDREN

By GLADYS TAYLOR

This little work is now about ready but the special introductory offer will be continued during the current month. This book embodies a very interesting method of establishing definite pitch in the minds of young students, through the imitation of the sounds of animals and of bell tones. The best way of learning pitch in the beginning is through association and the more picturesque and characteristic this can be made, the better.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

CONCERT ORCHESTRA FOLIO

By the time this issue of THE ETUDE is in the hands of our subscribers, the *Concert Orchestra Folio* will be off the press. We feel sure that all who have ordered this work will be abundantly pleased with it. No pains have been spared to make it as it should be. The special introductory price will be continued this month only.

The special introductory price in advance of publication for the instrumental parts is 15 cents, each, postpaid, and of the piano part, 30 cents, postpaid.

EASY COMPOSITIONS FOR THE DEVELOPMENT OF TECHNIC AND TONALITY

FOR THE PIANOFORTE

By N. LOUISE WRIGHT

Miss N. Louise Wright's studies and pieces for young players have been received with great favor. They are popular alike with teachers and pupils. In the new little work now being offered, the pieces are quite up to Miss Wright's usual standard. They are tuneful and characteristic, but they depart somewhat from the easier keys and this is a very great advantage.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

SIX STUDY PIECES FOR THE LEFT HAND ALONE

FOR THE PIANOFORTE

By FRANCESCO BERGER

We have a very great admiration for Prof. Berger and his work. This veteran musician in his career links up the present with the Golden Age of Music and through his own teacher, Moscheles, he reaches back to Beethoven himself. His *Six Study Pieces for the Left Hand Alone* constitute an admirable educational work. Pupils of intermediate grade who take up this book will derive great advantage therefrom.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

HOW TO MASTER THE VIOLIN

By FREDERICK E. HAHN

This is one of the most exhaustive works ever written, devoted entirely to violin playing. The subject matter, however, is treated in a popular, almost conversational, style. It is easy to understand on the part of students, and it goes right to the heart of the matter in every case. Such a work is almost indispensable to the violin student and it may be used for years as a reference work.

The special introductory price in advance of publication is \$1.00 per copy, postpaid.

ALGERIAN DANCES

SUITE FOR PIANOFORTE

By R. S. STOUGHTON

This is a typical modern *Ballet Suite*, the several numbers of which also make very effective piano solos. The work was originally written for Ruth St. Denis and used for a series of Oriental novelties. These numbers would prove very effective in picture playing and there are many scenes for which they would be just right. In point of difficulty, they lie in grades four and five. Mr. Stoughton is well known through his many successful piano and organ compositions and songs. In this work he has caught the Oriental spirit admirably.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

REQUIEM MASS

FOR TWO-PART CHORUS

GEREMIA M. FABRIZI

Many Catholic organists and choir leaders will be pleased to learn of the approaching publication of this easy Requiem Mass. As the Requiem is sung during the week, when frequently the entire choir is not available, it is most desirable that the repertory of a choir include an easy Mass of this description. Convent schools, seminaries and preparatory colleges will find this Requiem Mass useful as will, of course, parishes where the week-day Masses are sung by pupils of the upper grammar grades. It may be rendered either by a choir of treble voices or by an adult choir of men's voices. This Requiem has the approval of the Society of St. Gregory of America and is strictly liturgical. An occasional touch of the Gregorian gives it an added dignity. The special introductory price in advance of publication is 35 cents a copy, postpaid.

NECESSARY JINGLES

FOR THE PIANO

By BLANCHE FOX STEENMAN

This little work may be used in conjunction with any other beginner's book for tiny tots. The author has made a special study of the musical training of children and is eminently fitted to write such an interesting book. The technical points constituting the "Necessary Jingles" are Independence of Fingers, Thumb Preparation for Scales, Triads and Arpeggios (Crossing Hands), Wrist Work and Chromatic Scales. Each of these problems is cleverly and tunefully worked out with appropriate verses and pen drawings, which appeal to the child's imagination. While this book is in preparation orders are being accepted at the special introductory price in advance of publication of 30 cents a copy, postpaid.

THREE DANCES FROM HENRY VIII

FOR THE PIANO

By EDW. GERMAN

The three dances from the incidental music to the play *Henry VIII*, have become great popular favorites. The three numbers are *Morris Dance*, *Shepherd's Dance* and *Torch Dance*. They will be played and enjoyed for years to come. While usually heard as orchestra numbers they make very effective and acceptable piano solos. A new edition of this celebrated work will add to the *Presser Collection*.

The special introductory price in advance of publication is 40 cents a copy, postpaid.

THE SHEPHERD

MUSICAL PLAY

By MATHILDE BILBRO

With the introduction of dances this play may be made to furnish an entertainment of an hour and a half. It may be produced with a cast of children of almost any age.

The play is based on two of Aesop's Fables and the story is cleverly told with song and dance interpolations. There are three acts but the operetta need not have an elaborate setting and may be staged at very little expense. In advance of publication orders for single copies are being booked at the special price of 35 cents, postpaid.

LIGHT OPERA PRODUCTION

FOR SCHOOL AND COMMUNITY

By GWYNNE BURROWS

This new work will be ready very soon. It should be in the hands of all those who expect to produce light opera in any form. There are many technical details which, once they are understood, add greatly to the value of any production. A close attention to the instructions given in this book will result in greatly improved presentations, taking many productions out of the amateur class and bringing them more toward a professional basis. This book covers all the various subjects from all angles.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

TO A KATYDID

CANTATA FOR CHILDREN'S CHORUS

By CARL BUSCH

This cantata may be used very effectively in a mass chorus exhibition of the singing ability of school children, or it can be adapted with equal success to a chorus of limited size. It is a musical setting of the well known poem by Oliver Wendell Holmes and is not to be sung in costume or with action. Although written for a two-part chorus, it may be turned into a three-part chorus by the introduction of an alto part. School supervisors or directors of children's singing groups will welcome the opportunity to secure this work at the special introductory price in advance of publication of 30 cents a single copy.

(Continued on page 246)

WORLD OF MUSIC

(Continued from page 157)

SCHUBERT'S "GERMAN MASS" and what is believed to have been its first performance in America, when it was given at St. Mary's Church of Shapensburg (near Pittsburgh), Pennsylvania, early in last December.

THE COVENT GARDEN OPERA HOUSE has been sold, and so not only London but also the world is to lose one of the most historic of lyric theaters. Under the regime of Sir Augustus Harris, Covent Garden almost set the operatic traditions of the musical world. A premiere there was almost invariably conducted by the composer of the opera; and the best singers of all nations coveted an opportunity to appear on its historic stage where a success meant international renown.

THE WOMEN'S SYMPHONY ORCHESTRA OF PHILADELPHIA, with J. W. F. Leman as conductor, opened its third season with a highly successful concert in the Ballroom of the Bellevue-Stratford Hotel, on the evening of December 6th, 1928, with Mildred Dilling, harpist, appearing as soloist.

THE D'OLY CARTE OPERA COMPANY, direct from London, after touring Canada, is to visit the Northwest States. This is the genuine and only strictly Gilbert and Sullivan opera company of professional standing, it having been in existence for more than forty years. It has presented only Gilbert and Sullivan operas, and these with Sullivan's own orchestrations. The Savoy Opera Company of Philadelphia has given amateur productions of the Gilbert and Sullivan operas exclusively, for twenty-eight years.

A TOSCANINI FOUNDATION has been established at Milan, in honor of the thirtieth anniversary of Arturo Toscanini's services as conductor at La Scala. Prominent citizens have raised a fund which is to be administered by the La Scala directorate, for welfare work among the children of the opera company's musicians.

THE WESTMINSTER CHOIR, of Dayton, Ohio, will make a tour of Europe during the spring and summer, for which fifty-three engagements already have been made.

A MEMORIAL TABLET has been placed, by the London Common Council, on the house at 58 to 60 Victoria Street, S. W., which was long the residence of Sir Arthur Sullivan.

COMPETITIONS

THE HORATIO PARKER FELLOWSHIP, with total allowances of two thousand dollars, for the study of Composition at the American Academy in Rome, is again open for competition. Compositions must be filed not later than April 1, 1929. Full particulars may be had from the Secretary of the American Academy in Rome, Room 1432, 101 Park Avenue, New York City.

THE PRIZE OF ONE THOUSAND DOLLARS, offered by Alfred Seligberg, through the Society of the Friends of Music, for a sacred or secular cantata suitable for use by that organization, is again open for competition till November 1, 1929. Particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

\$40,000 IN PRIZES are offered to American composers. \$25,000 will be given for the best work in any form within the playing scope of the full symphony orchestra: \$10,000 and \$5,000 will be given for the best and second best compositions within the playing scope of the American dance, jazz or popular concert orchestra. The symphonic contest closes on May 27, 1929, and the popular contest on October 29, 1929. Full particulars to be had from the Victor Talking Machine Company, Camden, New Jersey. This prize, altogether unprecedented in size in the history of music, was announced at a dinner given to the profession in New York City and was received with great acclaim.

A PRIZE OF \$1,000 is offered by the National Federation of Music Clubs for a composition in any form for solo piano with orchestra, to take fifteen to forty-five minutes in performance. Particulars may be had from Mrs. T. C. Donovan, 1633 Shady Avenue, Pittsburgh, Pennsylvania.

THE ELIZABETH SPRAGUE COOLIDGE PRIZE of one thousand dollars for a quintet for flute, oboe, clarinet, bassoon and French horn, or for piano and four wind instruments, is open to composers of all nationalities. Also another prize of \$500 is offered for a suite or similarly extended composition for two pianos (two players), open only to composers who are citizens of the United States. The competition closes April 15, 1929. Particulars from the Chief of the Music Division, Library of Congress, Washington, D. C.

A PRIZE OF ONE THOUSAND DOLLARS is offered by the Society of the Friends of Music for a cantata for chorus, not less than two nor more than four, soloists and orchestra. The contest is international, will expire November 1, 1929, and full particulars may be had from Richard Copley, 10 East 43rd Street, New York City.



THE PRESSER PERSONNEL

Introducing our patrons to the highly trained members of our staff who serve them daily.

Back in 1920, when the Circulation Manager of THE ETUDE was seeking a stenographer, one of the applicants was a young lady just graduated from High School, who gave promise of being a willing worker who would soon develop from an inexperienced beginner to a competent aide.

That young lady, Miss Alice M. Slean, was given the position and she, no doubt, has been quite happy all this time in her position as Secretary-Stenographer to our Circulation Manager, because she hardly realizes that she has been with THE ETUDE for the number of years that have given her the knowledge and experience that make her quite a valuable individual in the Circulation Manager's office. As can be well imagined, the correspondence of Circulation Manager of THE ETUDE is world-wide and there is considerable important work in the direction of a department that endeavors to keep THE ETUDE and its remarkable monthly message of music known to all music lovers, as well as those who are developing into music lovers through the study of music.

We know Miss Slean will blush modestly at these words of commendation, but she is well deserving of all the adjectives at command to express the high degree of dependability and conscientiousness found in taking a perspective of the manner in which she has executed pleasantly and efficiently the duties placed before her.

CONCERTINOS No. 1 and No. 2

VIOLIN AND PIANO

By F. SEITZ

Violin teachers who are familiar with these *Concertinos* by Seitz, that are accepted as standard teaching numbers everywhere, will be delighted with these new editions of them when they appear in the *Presser Collection*, particularly, if opportunity to make acquaintance with these new editions is taken through a money saving advance of publication order.

Any violin teacher who, perchance, has never used these *Concertinos* with pupils, never will have a better opportunity to make their acquaintance than that presented now to place an advance of publication order, which will insure delivery of the fine new editions, as soon as they appear from press.

These *Concertinos* are virtually stepping-stones into real recital compositions for the student violinist, the Number 2 in G, Opus 13 being within the reach of students still in the first position and the Number 1 in D, Opus 15 being for pupils who are essaying third position material.

Advance of publication orders may be placed for either one of these *Concertinos* at 35 cents each or if both are desired, the advance of publication price on one order is 60 cents.

BOOK OF TRIOS FOR PIANO, VIOLIN AND 'CELLO

The material in this album is especially adapted to that large group of young amateur players who delight in playing ensemble music but who find the classic and modern works too difficult. This collection is made up of special arrangements of some of the finest numbers in our catalog together with some other

numbers by modern writers which are not to be found in any other collection. All are exceedingly effective and playable.

At the special introductory price in advance of publication of 75 cents a copy, we believe there will be a great demand for this album.

VIOLA, 'CELLO AND BASS PARTS TO LEHRER'S ENSEMBLE METHOD

By WILL H. BRYANT

With the increase in orchestral activity in our public schools many teachers have adopted the class idea in teaching the violin to aspirants for chairs in the school organizations. *Lehrer's Ensemble Method for the Violin*, price \$1.25, with each exercise written in three parts of approximate equal difficulty, one of the first of its kind on the market, was eagerly seized upon by many teachers as ideal material. The success of this method led to the arranging, by Mr. Bryant, of these exercises to include the violas, cellos and basses, so that they too may receive the benefits of class instruction. The parts for these instruments are now being prepared for publication and orders for them may be placed at the low price of 35 cents each, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

With this issue of THE ETUDE MUSIC MAGAZINE we are withdrawing from the advance of publication offer the following works which have now been received from the printers and are ready for immediate delivery.

Life Eternal, Easter Cantata by Norwood Dale. This melodious and well-written cantata is rich in impressive choral numbers, pleasing and tuneful solos and has an effective organ accompaniment. Price 60 cents.

The Pirate's Umbrella, Operetta for Boys, by Mrs. R. R. Forman. We believe this little operetta will fill a long-felt need, an easy musical play that may be performed by a group of school boys. The title and the story will appeal to the boy imagination, and the music, as with all of Mrs. Forman's writings, is tuneful and characteristic. Price 60 cents.

Sonatina for the Organ by James H. Rogers. An excellent *opus* in three movements, written in true organ style but with decided originality in its musical content and arrangement. It makes an attractive program number and may be used by

teachers as material for progressing students. Price 80 cents.

Tunes for Little Folks, by M. L. Preston. A little book of easy pieces for young pianists that many teachers will want to use as supplementary material to the instruction book. The author, well known for her many popular piano pieces, is now making a great success as a writer of piano music for first grade students. Price 60 cents.

FRAUD MAGAZINE AGENTS

We again warn all music lovers to beware of strangers soliciting subscriptions for THE ETUDE MUSIC MAGAZINE. Daily complaint that money has been paid and no magazines received forces us to warn subscribers that we cannot be responsible for cash paid unless our official receipt is given. Look out for the so-called "college boy" working for votes, the fake "ex-service man," in fact, any one offering a talk soliciting sympathy rather than subscriptions. Read any offer carefully before paying cash to any one. It is your only protection. We cannot be responsible for the work of swindlers.

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Miss Elmira M. Ries came to the THEODORE PRESSER CO. as a new employee when the Fortieth Anniversary of the founding of THE ETUDE MUSIC MAGAZINE was being marked in October, 1923.

Miss Ries' first duties placed her with a number of other young ladies assigned to make sortings of stacks of returned music into individual pieces and groups that are necessary for replacing the music back in stock. Thousands of compositions are sent out under the "On Sale" plan for examination and it is the returned unused music that must be sorted.

After several seasons at this work, it was noted that Miss Ries was a capable young lady and possessed a certain aptness, fitting her to take up duties on the threshold of real music clerking, so in 1925 she was transferred to our Order Department, taking up order filling in the division handling Presser Book Publications.

Since April, 1926, she has been in the Vocal Department, the major part of her duties being to care for the filling of stock wrappers with music ordered of other publishers to replenish the shelves of the Vocal Department, but frequently she is a willing and efficient aide to other departments when they are faced with an overflow of work.

No matter where Miss Ries is, she is always found cheerfully and quietly performing her duties in a manner that gives assurance that she is doing her utmost to see that our patrons are receiving prompt and accurate service upon the parts of the order she is handling.

The Troublesome Anvil

Accidents are bound to happen in the best regulated operatic performances but seem peculiarly irrelevant when they occur in Wagnerian productions. David Bispham, in his "Quaker Singer's Recollections," tells of a mishap that more than once took place at the close of the first act of a New York production of *Siegfried*, where, "in the scene of the forging of the sword, the young hero proves the temper of his blade by bringing it down upon the anvil, cleaving it in twain."

"But more than once the anvil split apart while the sword was still poised high in mid-air for the blow, leaving the actor looking silly at having nothing to do except to wish that he could hide the enchanted weapon and his own confusion as well. The Germans with one accord blamed the American management, though the fault lay wholly with the German sub-director who had, at the wrong moment, pulled the string that parts the anvil."

"Often, too, when the curtain fell, it left the anvil, split as it was, outside for awkward removal by the stage hands, ruining the climax of the act. Here again the blame was attached to the English-speaking persons who paid the German stage manager his salary not to leave the anvil outside. That worthy ever insisted upon placing the unfortunate object so near the curtain that the usual draught from the auditorium was bound to sway it back too far. It was a law of nature and not an American plan for Teutonic confusion; but no German, in or out of the cast, would have it so."

THE GARDENS OF THE PRESSER HOME FOR RETIRED MUSIC TEACHERS



THE PRESSER HOME IN GERMANTOWN, PA., OCCUPIES OVER THREE ACRES, MOST OF WHICH IS LAID OUT IN LAWNS, GARDENS AND TREES. THIS VIEW SHOWS THE PERGOLA AND OLD SPRING HOUSE.

The Inspiration of Great Personalities

THE NEW GALLERY OF MUSICAL CELEBRITIES, which appears in another part of this issue, embodies a form of educational inspiration which is of particular value to the young. The goals of life after all are vital, determinative factors of larger success. The progressive teacher knows that progress depends upon incentive. Keep incentive before the pupil and initiative will not flag.

Many years ago music leaders, club workers and teachers expressed their gratitude to THE ETUDE for the Gallery of Musical Celebrities introduced in the journal for three years. Now we shall present these picture biographies in far finer form,—better engravings, better printing, better paper, making an inspirational educational feature of signal importance and real permanent value. In order that those of our musical friends and readers whose pupils have sought to preserve these biographies in an album may have one of appropriate kind, we have made a very attractive book which may be procured at the slight cost of 50 cents. We have also arranged to give one copy of this album as a premium for each new subscription to THE ETUDE MUSIC MAGAZINE. We strongly recommend the album because this series will be of great value to thousands of conductors, students, music leaders, program makers, club workers, teachers, librarians and music supervisors.

Scarlatti's Gift to Orchestration

By GEORGE A. SAND

COERNE's interesting book, "The Evolution of Modern Orchestration," gives Scarlatti—presumably Alessandro of that name—credit for the modern division of violins into first and second.

"He accepted the already established supremacy of strings," we are told, "but soon realized that three-part writing did not produce even balance of tone. Consequently he adopted a manner of writing which comprised a division of the violins into firsts and seconds. He added, moreover, an individual part for the violas, and thereby established a canon of phonetics that has been accepted by all erudite composers since his time. It is true that these characteristics of orchestration cannot be said to have originated with him,

but his persistent use thereof established a precedent of permanent value.

"In three-part writing, not only the violoncellos and basses progressed simultaneously in unison or octaves, but also the viola, if present, reinforced the bass in slavish imitation. It is obvious that the practice was the result either of sophism or of indifference and of ignorance. And the fact that as late as the eighteenth century no less a composer than Haydn and even Mozart should have continued frequently to employ three-part writing for the strings is certainly a paradox. However, Haydn and Mozart had such perfect command of florid counterpoint that no matter what the distribution of string parts might be, the results were invariably effective."

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MASTER DISCS

(Continued from page 227)

plots, "the stories of which are household words in Germany, consisted of mischievous pranks and jests that he practiced without discrimination." This character inspired Richard Strauss to write a tone-poem which has long ranked as one of his best. It is called after the trickster's name. Two recordings of this work issued recently present widely different viewpoints on an orchestral narrative. The first, issued by Columbia, is played by M. Defauw and the orchestra of the Brussels' Conservatoire (Nos. 67478-67479D). Here the rogue is presented with energy and surging tonalities. The drama of his situations is stressed. The second recording issued by Victor is played by Albert Coates and the London Symphony Orchestra (Nos. 9271-9272). Here the rhythmic reactions are rounded better and the concept more piquant in the delineation of the rogue's impishness. Coates gets the genius of the piece and by so doing tells a more graphic story.

There are a number of piano recordings that project a faithful reproduction of that one instrument which too often has defied the recording needle. Columbia issued an album set recently of Grieg's *Piano Concerto* recorded with amazing breadths of tonality. It is played by Ignaz Friedman with the orchestra conducted by Philippe Gaubert. The well-known pianist-composer plays this heroic composition, from the pen of the "miniature Viking" of Norway,

with Gargantuan vigor. It is beyond a doubt a most impressive performance. Franz Josef Hirt, a noted pianist on the Continent, has recorded Liszt's most beautiful tone-poem for piano *Funerailles*. It is coupled with Debussy's *Submerged Cathedral*, another tone-poem for piano, which tells the legend of a cathedral beneath the waves that still tolls its bell with great solemnity (Polydor discs Nos. 95133-134).

Hirt has also recorded Mozart's celebrated *C Minor Fantasia* for piano (which is often united as a preface to the sonata in the same key). It is coupled with Mozart's *D Minor Fantasia*. These are all genuinely fine recordings and pianistic performances (last two, Polydor discs Nos. 95131-132). Another piano record of merit contains Bach's *Preludes and Fugues in D Major and C Sharp Major* from "The Well-tempered Clavichord." They are excellently played by Wilhelm Kempff, the German pianist, on Polydor disc, No. 95107.

THE ETUDE wishes to recommend the discs made by the dramatic soprano, Eva Turner, who has been so aptly called the "English Emmy Destinn," and who combines opulence, warmth and dramatic artistry in her singing. She may be heard in the first act aria of "Aida" on Columbia disc No. 50099D and also in arias from "Tosca" and "Gioconda" on disc No. 50100D.

EDUCATIONAL STUDY NOTES

(Continued from page 211)

A biography of Heller was recently printed in these columns.

Time's End, by James Francis Cooke.

Students of literature are, as a rule, familiar with the expression, "a packed style," as applied to the writings of one who has the ability to say a great deal in a short space. *Time's End* is a musical exemplification of this excellent quality. In precisely the same way as, for instance, Cadman's *At Dawning*, it achieves a powerful appeal without the need of length or complexity.

Read, several times, the tender lyric of the present song. Then study carefully the voice part, noting the crescendos, diminuendos and other vital markings.

If possible, have someone play the excellent violin obligato when you sing *Time's End*—only be sure that it is played with sufficient restraint so as not to overshadow the voice.

In the expression "with thee," sound both "Th's." Few singers are careful to do this.

In the Valley, by L. van Beethoven.

The haunting quality of this lovely *Adagio* has been felt by nearly every musician and music lover; and it is an especial pleasure to us to be the means of making the composition available for singers.

Notice the effectiveness of the downward voice line at the words "Fate's allegiance," which is well set off by the upward flow of the accompaniment. This is one of the spots where the arranger had to invent the voice part; for, in general, the original Beethoven melody is kept.

The climax of the song is at the word "own," on the note F. It must be brought out with full resonant tone, correctly placed. In the *Valley* should, we think, prove an important addition to the concert and radio repertoires.

Our Conquering Hero, by Wallace A. Johnson.

Mr. Johnson, one of California's prominent composers, has here a march with bright themes and sharply defined sections which make it a real accession to four-hand material. As usual the Primo player needs the more alert fingers, though there are spots in the middle of the

march where Mr. Secundo must rouse himself at least temporarily from his half-lethargy to play some sixteenth-note runs in proper time and with suitable vim.

The many band effects in *Our Conquering Hero* should be brought out strongly.

This will make a fine march for school use.

There is a Green Hill Far Away, by Charles Gounod, Arranged by Edward Shippen Barnes.

A masterly transcription is this, of Gounod's well-loved sacred song.


The many repeated notes in the melody must be carefully detached from each other; otherwise the result will be blurred and inferior.

The *con moto* section sounds well on the organ; and, despite certain troublesome measures which require a little thought on the performer's part, it should "play" easily.

It is almost superfluous to point out that the ultimate success of this fine arrangement depends on the tastefulness of the registration. Have you explored all the resources of your organ, and have you experimented with all possible combinations of stops and couplers? Often a delightful new tone-blending is to be discovered in this way.

Aria, by Franz Tenaglia.

The Italians of the seventeenth century were marvelous melodists, and those of the eighteenth century did not lag far behind them in technic and inspiration. Observe the lengths of the sections in this plaintive *Aria*; the first is only twelve measures, the second, nineteen. This uneven measurement would not appeal to our present-day writers of "popular" music, who section their goods off into the inevitable sixteen or thirty-two measure lengths.

The Coda makes use of the  rhythm; and there is also some pleasing imitation between the piano and violin.

To violinists who actually discriminate and who delight in perfectly moulded and balanced phrases, Tenaglia's air or "aria" will bring much pleasure. It must be played with the utmost deliberation and expressiveness.

ORGAN QUESTIONS ANSWERED

(Continued from page 216)

is very small. I have also used a practice organ built in a small room, and the effect has been perfect. These organs were both of theater type. Are residence organs very different in tonal quality? Do you think the regular Orchestra Unit Organ suitable for the home?—D. A. G.

A. We cannot quote prices on any certain make of organ in our columns. Besides, the price would depend upon the specification desired. The size of the organ chamber would also vary according to the specifica-

tion. We would strongly advise your getting in touch with the prospective builder of your organ before completing plans for your home, in order that proper space for the accommodation of the instrument may be provided. The tonal quality of a residence organ may approximate either the theater, church or concert instrument, as you may prefer. The instrument may also be of the Orchestra Unit type. We should prefer a combination of a "straight organ" with unification of some stops.

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